

ARTIST BIOGRAPHY

REYNOLDS



THE JOHN R. FORD

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R ARTIST-BIOGRAPHIES.

# SIR JOSHUA REYNOLDS.

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Moses Foster Sweetser



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## PREFACE.

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THE life of Sir Joshua Reynolds is so replete with interest, whether in its aspect as that of the greatest of all painters of fair women and beautiful children, or in the events of his intimate social intercourse with the foremost *litterati* and nobles of the Georgian age, that it affords a fascinating theme to the biographer, as well as to the art-critic, — covering the literary history of Great Britain from Pope to Scott, and its art-history from Kneller to Turner. In the ensuing account, the relations of Reynolds with Johnson, Goldsmith, Burke, Gibbon, and other eminent Britons have been illustrated, both by narrative and anecdote, together with the great historical events of his time, including the American and French Revolutions, and the occurrences of the Year of Victory. This manner of treatment is rendered easy, if not even obligatory, from the fact that the list of Reynolds's patrons contains the names of nearly all the chief actors in these dramas and melodramas of history. The dry and uninteresting descriptions of ideal pictures (else-

where indispensable) are not required in the department of portraiture, even if it were possible in the case of an artist so prolific that the lists of the mere names of his patrons fill many pages. In place thereof, we have given some of the details of the private and social life of this most amiable of men, with summaries of his famous Discourses, sketches of his Continental journeys, and contemporary descriptions of his manner of painting.

The chief authorities on which this biography is based are Leslie and Taylor's "Life and Times of Sir Joshua Reynolds," in two volumes; Northcote's "Life of Sir Joshua Reynolds;" the biographies by Cunningham and Cotton; Sir Joshua's Notes, by Cotton; his Discourses; Stephens's "English Children as painted by Sir Joshua Reynolds;" and Hamilton's "Catalogue Raisonné" (published in 1875.)

M. F. SWEETSER.

# CONTENTS.

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## CHAPTER I.

1723-1752.

PAGE

- Reynolds's Family. — School-days. — Studies with Hudson. — Devonshire Portraits. — Voyage with Keppel. — Life and Labor in Rome and Florence, Venice and Paris . . . . . 7

## CHAPTER II.

1753-1761.

- Settlement in London. — Dr. Johnson. — Keppel. — Experiments. — Garrick. — The Leicester-Square Studio. — Portraits of Ladies . 23

## CHAPTER III.

1762-1768.

- Seven Years of Professional Activity and Social Enjoyment. — The Literary Club. — Hogarth. — The Royal Academy. — Visit to Paris . . . . . 44

## CHAPTER IV.

1769-1772.

- Early Discourses. — Oliver Goldsmith. — Favorite Models. — Barry, West, and Northcote. — The Clubs. — The Blue-Stockings . 63

## CHAPTER V.

1773-1776.

- Pictures of Children. — Beattie. — Gainsborough. — Goldsmith. — The American War. — Romney. — Northcote's Memories. — The Johnsonians . . . . . 84

## CHAPTER VI.

1777-1780.

The Marlborough Group. — Miss Burney. — The Discourses. — ‘The Nativity.’ — Keppel. — The Royal Academy. — The Ladies Waldegrave . . . . .	107
--	-----

## CHAPTER VII.

1780-1786.

Continental Tour. — Mrs. Siddons. — Barry’s Attack. — Death of Johnson. — ‘The Infant Hercules.’ — Social Joys . . . . .	124
--	-----

## CHAPTER VIII.

1778-1792.

Boydell’s Shakespeare. — Gainsborough. — Reynolds’s Partial Blindness. — Troubles in the Academy. — Death of Sir Joshua. — His Bequests. — Critical Estimates . . . . .	145
---	-----

LIST OF PICTURES . . . . .	165
INDEX . . . . .	175



# SIR JOSHUA REYNOLDS.



## CHAPTER I.

Reynolds's Family. — School-Days. — Studies with Hudson. — Devonshire Portraits. — Voyage with Keppel. — Life and Labor in Rome and Florence, Venice and Paris.

THE families of the temperate, learned, and liberal men who form the clergy of the Anglican Church have included many of the most eminent scholars and soldiers of England. Among these sacerdotal lines, that of Sir Joshua Reynolds was prominent, since his father and two uncles were in holy orders, as well as their father before them ; and both his mother and maternal grandmother were daughters of clergymen. Samuel Reynolds, his father, held the rectorship of the grammar-school at Plympton, with an income of £150 a year ; and was a ruddy and smooth-faced gentleman, with a sweet and placid spirit ; a simple-minded and unso-

phisticated scholar withal, devoted to many studies. He had a fellowship of Balliol College, and enjoyed the acquaintance of the poet Dr. Young. His father was the vicar of St. Thomas the Apostle, Exeter; and his brother Joshua held the rectorship of Stoke Charity, Hants. His wife, Theophila, was the daughter of the Rev. Mr. Potter, who had married Miss Theophila Baker, without the consent of her father, the vicar of Bishop's Nymmet. Mrs. Potter was disinherited; and after her husband's early death she wept herself blind, and soon followed him to the other world, leaving three young children. Samuel Reynolds married Theophila Potter, while she was in her twenty-third year, and loved her deeply and earnestly. Joshua was the seventh of their eleven children, five of whom were boys and six girls.

Cotton has given an illustrated description of Plympton, a quaint old hamlet on the River Plym, five miles from Plymouth, with its ruined Norman castle, on a high conical mound; its venerable parish-church; its houses, partly built on arcades over the sidewalks; Reynolds's schoolroom, with antique mullioned windows; and the Hall of Guild. In 1809 Haydon and Wilkie made a rever-

ent pilgrimage to Plympton, and visited the room in which the founder of the British School of Painting first saw the light.

In this fair Devonshire village, Joshua Reynolds was born, on the 16th of July, 1723. The name *Joshua* was given in honor of his uncle, who acted as godfather by proxy. At an early age he was placed in the grammar-school, where he acquired a knowledge of the rudimental studies,—though Cunningham charges his father with negligence, and Leslie admits that the lad himself was often inattentive. The well-worn Ovid which he used at school is still reverently preserved in England; and Dr. Johnson's respect for his Latinity was such that he submitted the epitaph on Goldsmith for his approval. Joshua was fond of literary exercises, and developed habits of careful thought. In the code of rules which he composed for himself, appears the philosophical maxim, that "The great principle of being happy in this world is, not to mind or be affected by small things."

At an early day he found the Jesuit's Treatise on Perspective, and studied it carefully and intelligently, though against the wishes of his father, who wrote alongside one of the boy's sketches, on the

back of a Latin exercise, "This is drawn by Joshua in school, out of pure idleness." But when in his eighth year, the lad made an accurate sketch of the grammar-school and its cloister, the amazed pedagogue exclaimed, "Now this exemplifies what the author of the 'Perspective' says in his preface, that, by observing the rules laid down in this book, a man may do wonders ; for this is wonderful."

Joshua's sisters were fond of sketching, and were allowed to draw with charred sticks on the white-washed walls of a long passage ; but the boy's designs were so far inferior to the others that he was derisively called "the clown." His attention to art was, however, soon made more close and earnest by the perusal of Richardson's "Theory of Painting," wherein the rise of a great school of British art was prophesied with enthusiasm. Reynolds became filled with an ardent hope that he himself might be the Raphael of England, whose coming the old critic had predicted ; and said that "Raphael appeared to him superior to the most illustrious names of ancient or modern time." The youth busied himself in copying the engravings in his father's books, those in Plutarch's Lives, and Catt's Book of Emblems, and, in so doing, received sug-



gestions which were used in some of his later works.

His first oil-painting was executed when he was about twelve years of age ; and his studio was a boat-house on Cremyll Beach, the canvas being a piece of a sail, and the colors common ship-paint. It represents the Rev. Thomas Smart, the jovial and round-faced tutor of young Dick Edgcumbe, and was executed from a sketch surreptitiously taken on Joshua's thumb-nail, in the church of Maker.

Early in 1740, the senior Reynolds consulted with Mr. Craunch, a great friend of Joshua and a gentleman of means, as to what he should do with the lad. He was inclined to make him an apothecary, since he himself had some knowledge of pharmacy, which he had imparted to the youth—much to his subsequent injury, since thereby he was led to use those false nostrums in colors which caused the ruin of some of his finest paintings. On the other hand, Mr. Craunch and a strolling artist named Warmell advised him to have Joshua taught in art: and the perplexed pedagogue acknowledged that his boy's "pictures strike off wonderfully." The subject of these discussions said

that "he would rather be an apothecary than an *ordinary* painter ; but, if he could be bound to an eminent master, he should choose the latter."

Later in the year Joshua was sent to London, to become an apprentice in the studio of Thomas Hudson, the son-in-law and pupil of Richardson, and the principal portrait-manufacturer of England. The ambitious youth made many drawings under Hudson's direction, both from classical statuary and from Guercino's works, and wrote home : "While doing this I am the happiest creature alive." An incident which gave him great delight occurred one day when he was at a picture-sale, and Alexander Pope entered, and shook hands with him. He described the poet as very hump-backed and deformed, with large and fine eyes, corded muscles crossing his cheeks, and a peculiar mouth.

Reynolds had remained in Hudson's studio during two only of the four years for which he was bound, when he was peremptorily dismissed by the master, ostensibly for a neglect of orders, but really, as it is believed, because the teacher had become jealous of his pupil's success. The young man took refuge with his uncle, the Rev. John Reynolds ; and soon afterwards returned to Devonshire, ac-

cording to the advice of his father and Lord Edgumbe. He settled at Plymouth, and painted full thirty portraits of the provincial magnates and petty patricians of the neighborhood, at three guineas a head.

In 1746 Reynolds made a portrait of the valiant and whimsical Capt. Hamilton, and succeeded so well that on seeing it thirty years later, he lamented his lack of progress since. At the same time he executed a family-group of Lord and Lady Eliot and their children, with Capt. Hamilton carrying one of the latter on his back. He also made a beautiful portrait of himself, with long ringlets falling on his shoulders, and a masterly Rembranesque effect of chiaroscuro. Another composition was a landscape, showing Plymouth as viewed from the Catdown hill, wherein it appears that the young artist was not indifferent to the lovely scenery of his native Devonshire. At this time he derived great benefit from studying the fine portraits executed by William Gandy of Exeter, whose father had been a successful pupil of Van Dyck. One of his maxims, always heeded by Joshua, was that "a picture ought to have a richness in its texture, as if the colors had been composed of cream or cheese, and

the reverse of a hard and husky or dry manner."

On Christmas Day, 1746, Samuel Reynolds died, at the age of sixty-six, having been so happy as to see his favorite son well advanced in the profession which he had wisely chosen for him. Joshua was present during his last hours ; and, when the family was obliged to move from the schoolmaster's house, he took his two unmarried sisters to Plymouth, and hired a house there.

Early in 1749 young Commodore Keppel was placed in command of the Mediterranean fleet, with orders to prevent the depredations of the Barbary corsairs. Having met Reynolds at Lord Edgcumbe's mansion, he invited him to sail in the *Centurion* as his guest ; and the artist gladly accepted. For over three months they cruised about the western Mediterranean, visiting Lisbon, Cadiz, Gibraltar, Tetuan, and Algiers. Late in August Reynolds landed at Port Mahon, on the island of Minorca, and was hospitably received and provided with quarters by the Governor, Gen. Blakeney. His stay was much prolonged on account of an accident which occurred while he was out on horseback, when his horse fell over a preci-



pice, and the rider's face received such severe cuts that he was long confined to his room, and emerged with a badly scarred lip. During the sojourn at Minorca, Reynolds painted the portraits of nearly all the officers in the garrison, with no small advantage to his purse.

On his recovery Reynolds journeyed to Genoa, Leghorn, and Florence; and afterwards went on to Rome, whence he reported, "I am now at the height of my wishes, in the midst of the greatest works of art that the world has produced." Here he abode for two years, and studied and copied many of the most famous paintings of the old masters, including Raphael, Angelo, Guido, Titian, Veronese, Domenichino, Rubens, Rembrandt, Van Dyck, Poussin, and many others. His journals written in Italy are full of interest, and are carefully preserved — two in the Soane Museum, two in the Berlin Museum, and several in the Lenox Gallery at New York. They are filled with memoranda of the pictures which he admired, and rough pencil-sketches of artists' designs, or scenes in his Italian travels. He copied the chief works in the palaces of the Corsini, Falconieri, Borghese, Altieri, and Rospigliosi, and described the antiques

in and about the Forum, and in certain of the older palaces and churches. His criticisms on many of the paintings of the old masters are full of pith and originality.

The Jubilee Year occurred in 1750; and Rome was then crowded with foreigners, including many English nobles and scholars, some of whom afterwards became Reynolds's faithful patrons. There was a goodly number of art-students then in the city, among whom were Wilson, Astley, Dalton, and Hone. The elder Vernet was also there, painting admirable marine views and seaports, and "a perfect master of the character of water," as Sir Joshua afterwards said. The young English student was intimate with him, and earnestly contemplated his studies from Nature.

Lord Edgcumbe had strongly advised the young painter to become a pupil of Battoni, who was then at the head of the degenerate art of Italy. The Anglo-Saxon belief in the infallibility of Italian taste was then unbroken; but Reynolds declined to submit to the direction of what he saw was mediocrity, and he studied only with Angelo, Raphael, Guido, and their compeers. He preferred the first-named, on account of his noble breadth of design and

strength of chiaroscuro, as shown in the Sistine Chapel. Though he esteemed Raphael less as an artist, yet he was charmed with his delicate grace, and labored so long and absorbedly in copying from the Loggie frescos as to be stricken with a severe cold, whence there resulted a deafness which forced him to use an ear-trumpet throughout the rest of his life. He naïvely spoke of spending an entire day in the Sistine Chapel, "walking up and down it with great self-importance," rejoicing that he was able to comprehend the marvellous works of Angelo. At first he was but little impressed with Raphael's paintings, and mourned his lack of taste ; but after he had shaken off the indigested notions of feeble English art, and "become as a little child," he entered into their lofty spirit.

The students at Rome were at that time frequently employed by tourists in copying the old masterpieces. Reynolds rejoiced at receiving but few of such orders, and regarded the time thus spent as lost. He painted many caricatures of English gentlemen, one of which was an ingenious parody of Raphael's 'School of Athens,' wherein twenty-two be-wigged Britons, with portrait faces, were placed in the positions of the ancient sages in

that great fresco. But this manner of work was soon abandoned, lest it should corrupt his taste as a portrait-painter, "whose duty it becomes to discover the perfections only of those whom he is to represent." He ridiculed the British dilettanti who "only inquire the subject of the picture and the name of the painter, the history of a statue and where it is found, and write that down, instead of examining the beauties of the works of fame, and why they are esteemed."

In April, 1752, Reynolds journeyed to Naples, by way of Velletri and the Pontine Marshes, and devoted a few days to studying the paintings of Luca Giordano, Vasari, and Lanfranco. He then returned to Rome, and soon set out for Florence, noticing, on his way, the Augustan Bridge at Narni, the fortress of Castellano, the cascades of Terni, the aqueduct at Spoleto, and Raphael's Madonna of Foligno. At Assisi he sketched one of the city gates, and praised the Temple of Minerva, and certain cinque-cento paintings in the Church of the Madonna degli Angeli. On the fifth day from Rome, he reached Perugia, where he noticed some of Baroccio's paintings; and two days later he arrived at Arezzo, and examined other works of



Baroccio and Vasari. At last, after a journey of eight days, the rumbling old *vettura* which contained the Devonshire artist rolled into the Roman Gate of Florence.

Reynolds dwelt in the Tuscan capital for eight weeks, examining the pictures in Santa Croce, Santa Maria Novella, and the other churches, as well as those in the Pitti Palace, and freely recording his criticisms on the old masters, whom he ranked as unapproachable. The frescos of Masaccio in the Brancacci Chapel, and of later and lesser masters in the SS. Annunziata, were highly praised, as well as Angelo's sculptures in San Lorenzo, and Gian Bologna's in the Boboli Gardens. He seemed to take but little interest in the Pre-Raphaelite painters, and studied more carefully the works which contained hints of expression and effects, such as might afterwards be useful in his department of art.

During this sojourn at Florence, Reynolds was very intimate with Nathaniel Hone, who in later years became his most malignant enemy. He also painted a brilliant portrait of Joseph Wilton, the English sculptor, afterwards the keeper of the Royal Academy. The artists at Florence urged

him to remain there for some time longer ; but these solicitations were declined, and on the fourth of July he departed for Bologna. Here he remained for nearly a fortnight ; and his crowded note-book shows how busy he was among the churches and palaces of the old Etruscan city, making many pages of comments, as well as scores of slight sketches from pictures, statues, landscapes, and real life. The works of the earlier Bolognese artists are ignored, and almost unstinted praise is lavished on the Caracci and their disciples, according to the conventional taste of the eighteenth century. Next the artist wandered through the fair North-Italian cities of Modena, Reggio, and Parma, studying and analyzing some of Correggio's great works, which he praised in the most eloquent manner, especially 'The Holy Family' in the Cathedral of Parma. Afterwards he reached Mantua, and passed thence to Ferrara, concerning whose art-treasures he made several notes.

Reynolds entered Venice late in July, and remained there over three weeks, giving the closest attention to the paintings of the great Venetian masters, and filling his books with practical notes about their lights and shades, warmth or coldness

of coloring, finishing, scumbling, glazing, and other remarks of an intelligent workman upon perfect workmanship. He made no sketches nor pictures while there, but concentrated his attention on descriptive comments, which were at once terse, simple, and minute, and covered the chief works of the great painters of Venice.

But although he probably derived more instruction from these pictures than from any others in Italy, his departure from the City of the Sea was soon rendered obligatory by the dwindling of his funds. He also yearned to see dear old England once more ; and told how he wept, one evening at the opera, when a popular London ballad was sung. Homeward bound, he passed westward through Padua, Brescia, Bergamo, and Milan, staying four days in the latter city ; and then through Turin to the Alps. While crossing Mont Cenis, he met Hudson and Roubiliac, hastening on a flying visit to Rome, in order to be able to say that they had been there. After leaving Venice, Reynolds made no entries in his journals ; confining himself, probably, to marginal notes in his guide-books, which he always copiously annotated.

Reynolds's companion during these journeys was

a sincere and simple-minded Roman youth, Giuseppe Marchi, whom he had adopted as his first pupil. This *protégé* did not succeed as a painter, but became a skilful mezzotint engraver. Upon reaching Lyons, Joshua's funds were reduced to six louis, two of which he gave to Marchi, telling him to get on to Paris the best way he could. Eight days later the plucky Italian entered the French capital, having walked over three hundred miles.

A month was devoted to seeing the sights of Paris, although the young artist, fresh from Italy, had nothing but scorn for the existing art of France, with what he called its "mock majesty and false magnificence, affected turns of the head, fluttering draperies, contrasts of attitude, and distortions of passion." During his sojourn, he painted portraits of Mr. Gauthier and the beautiful Mrs. Chambers.

Hudson made his journey with such speed, even in those days of stages and diligences, that he accomplished his task, did Rome, and reached Paris before his whilom disciple had left that city; so that they returned to England in company, reaching London on Oct. 16, 1752.

## CHAPTER II.

Settlement in London. — Dr. Johnson. — Keppel. — Experiments.  
— Garrick. — The Leicester-Square Studio. — Portraits of Ladies.

THIS was a dull and inanimate age in England, coarse and hearty, and delighting in eating, drinking, and merry-making, with gambling popular at the clubs, and highway-robbery common in the streets. Politics were languid, under the Pelhams, Pitt, and Fox ; but letters stood in a better position, for within a few years there had appeared Gray's "Elegy," Smollett's "Peregrine Pickle," Fielding's "Amelia," and Richardson's "Clarissa Harlowe." Garrick was at the summit of fame ; and Burke and Goldsmith were young men. In art Hogarth had passed his prime, Gainsborough and Wilson were painting landscapes, Hudson was in portraiture, and a few minor mediocrities were making wooden-like pictures. Says Mrs. Jameson, "The darkness is the most intense just before the morning dawns ; and like the breaking-up of the dawn



upon the blackness of night, such was the appearance of Reynolds after his return from Italy."

Joshua's health had been somewhat impaired by his foreign labors, and he hastened to Devonshire, where he remained three months, and painted the portrait of the eminent Dr. Mudge. At this time he charged five guineas for a head. Lord Edgcumbe advised him to settle in London; and he soon took a suite of handsome apartments in St. Martin's Lane, the favorite resort of artists. Joshua's house-keeper was his sister Frances, six years younger than himself, a worthy but uncomfortable lady, whose constant irresolution and perplexity of mind annoyed all who came in contact with her. She painted copies of her brother's portraits, of which he said, "They make other people laugh, and me cry."

Reynolds and Dr. Johnson met for the first time in 1753; and the bluff old philosopher was much delighted with a remark of the artist, who said, when their hostess lamented the recent death of a friend who had laid them under obligations, "You have, however, the comfort of being relieved from the burthen of gratitude." Johnson defended this sentiment as worthy of La Rochefoucauld; and went

home to supper with his new friend. Again, when the two were visiting in the same house, the Duchess of Argyle came in, and monopolized the attention of the hostesses, until Johnson, jealous of being neglected as low company, exclaimed in a loud voice to Reynolds, "How much do you think you and I could get in a week if we were to work as hard as we could?" Joshua dined at four, with tea afterwards, and tea also before and after supper. Johnson happened in at all times, and often remained far into the night; and when the artist left him, as sometimes happened, he would remain with Miss Frances Reynolds, whom he considered as "very near to purity itself." She painted his portrait for engraving, but he severely entitled it "Johnson's grimly ghost;" though he entertained a better opinion of her writing, and said of the "Essay on Taste," which she printed privately, "There are in these few pages or remarks such a depth of penetration, such nicety of observation, as Locke or Pascal might be proud of."

Lord Edgcumbe marked his friendship for Reynolds by persuading many of the British nobles to sit to him for their pictures. Among these were the Dukes of Devonshire and Grafton, whose por-

traits were received with great applause. But the work which established his reputation was a whole-length of Capt. Keppel, on a rocky shore, with a tempestuous sea behind, and energetically issuing orders to unseen men. Keppel was the son of an earl, and entered the navy at the age of ten, circumnavigating the globe with Anson at eighteen, and successively promoted for gallantry in battle. There are no less than nine portraits of him from the hand of Reynolds, who delighted beyond measure to reproduce heroic figures, and succeeded therein as well as Velazquez. The attitude of the first picture of Keppel was taken from that of a statue which the artist sketched in Italy; and the same was used again for the Earl of Carlisle, though masked by the robes of the Order of the Thistle. While condemning others for pilfering figures from prints, he himself adapted all possible suggestions from previous art, and called a readiness to take such hints no small part of genius.

Hudson said, on seeing one of his old pupil's latest works, "Reynolds, you do not paint as well as you did before you went to Italy." Sir Godfrey Kneller, Rembrandt's disciple, then had the highest reputation among the English portrait-painters; and

Ellis reproved the new artist's divergence from his manner, by saying, "Ah ! Reynolds, this will never answer. Why, you don't paint in the least like Kneller." He would not listen to Joshua's argument ; but exclaimed, "Shakespeare in poetry, and Kneller in painting, damme !" and left the room. Nevertheless the new natural manner triumphed over all opposition, and its advocate received lucrative orders from several noble patrons. He soon removed to Great Newport Street, and raised his prices to twelve guineas for a head, twenty-four for a half-length, and forty-eight for a full-length portrait.

During his second year in London, Reynolds had no fewer than 120 sitters, among whom were the Duke of Grafton and the Duchess of Norfolk ; Lords Kilwalin, Hillsborough, Scarborough, Eglington, Harcourt, Cardigan, Malpas, Montford, Bath, and Brook ; Ladies Vernon, Milbanke, Cardigan, Scarborough, Strange, Ludlow, Kildare, Hamilton, and Murray ; the Ladies Keppel ; Anson, the circumnavigator ; Sir John Ligonier, the Commander-in-Chief ; Townshend, who carried the American Stamp Act through Parliament ; Lucas, the Irish author ; Lady Penn of Stoke Pogis, wife of "the

wealthy sovereign of Pennsylvania ;” Athenian Stuart, who had given three years to archæological investigations in Athens ; Dr. Armstrong, author of a didactic poem on “The Art of Preserving Health ;” and Archibald Bower, the Scotchman, who had been brought up in Italy and became Councillor of the Inquisition, and now, converted to Protestantism, was fiercely assailing the Jesuits.

The poet Mason attended Lord Holderness, the Home Secretary, when he sat for a portrait, in 1764-65, and gave a minute description of Reynolds’s manner of laying on colors. He was accustomed to draw with a hair-pencil, and thus acquired a marvellous facility in the use of the brush, with a resulting delicacy and finish. Nature had given him a fine eye for color and form, especially as regards faces ; though his ignorance of anatomy sometimes led to incorrect delineations of the human figure. He had a devout belief in the “Venetian secret” of coloring, and hazarded every thing in the quest after its deathless beauty. Believing that no portrait-painter would ever surpass Titian, he said that in order to acquire one of his best works, “I would be content to ruin myself.” He destroyed several valuable pictures of the old



Venetian school, to analyze their methods and colors. On the other hand, he skilfully restored two paintings by Velazquez, and enriched their dull coloring. His continual experiments in mixing colors with various vehicles sometimes produced novel and beautiful effects, but more often caused his paintings to fade or to crack. "All good pictures crack," said he; and justified his perilous tentative efforts by maintaining that "There is not a man on earth who has the least notion of coloring; we all of us have it equally to seek for and find out, as at present it is totally lost to the art." His hopes of British painting were so high that he said, "All we can now achieve will appear like children's work in comparison with what will be done." He confined most of the experiments to his fancy pictures, and never neglected any suggestions from advisers. When Northcote recommended the use of vermilion, he answered, "I can see no vermilion in flesh;" and derided the taste of Kneller, who always employed that color. His oils and colors were carefully selected, with regard to purity of materials, and heedless of cost.

Reynolds had many pupils and assistants; but he forbade them to experiment in mixtures, and

kept his own processes secret, even from them. It is a fact at once sad and singular, that only two or three of these pupils were ever heard of as painters; and most of them died in poverty and want.

The Dilettanti, a society of young nobles devoted to high art and good fellowship, interested itself, in 1755, in a scheme for a new academy of art, and received from the confederated artists a scholarly paper in advocacy of the plan, which, it is believed, was written by Reynolds. Among the members of the society, he numbered as personal friends the Earls of Holderness and Upper Ossory, the Marquises of Hartington and Granby, and Lords Anson and Eglington. His social engagements and personal intimacies from 1755 to 1790 are recorded in a score or more of pocket memorandum-books, containing the dates of his appointments to sitters and to dinner-parties, lists of his patrons, and travel-notes.

The portrait of Dr. Johnson, writing at a table, was executed in 1756, for the artist himself, who afterwards gave it to Boswell; and it was engraved in his "Life of Johnson." He also painted gratuitously a likeness of the sick son of Dr. Mudge, who was grievously disappointed at being unable to

visit his father in Devonshire. The kind-hearted artist said, "Never mind, *I* will send you to your father," and forwarded this picture. At the same time he made his first portrait of Horace Walpole, the lord of Strawberry Hill, and the writer of those huge tomes of gossipy letters which so thoroughly reflect the spirit of his time. The picture was reproduced in a fine mezzotint engraving by Mc-Ardell, of whom Reynolds said, "By this man I shall be immortalized."

Many of the great British galleries of pictures were founded during this period, including that at Northumberland House, where the Earl of Northumberland paid immense sums for mediocre works by Mengs and Battoni. Italian pictures brought great prices, no matter how valueless; and, on the other hand, all departments of English art, except portraiture, were neglected and scorned. Even Reynolds himself said, "Instead of beginning to save money, I laid it out faster than I got it, in purchasing the best examples of art that could be secured. The possession of pictures by Titian, Van Dyck, Rembrandt, etc., I considered as the best kind of wealth." For one painting by Teniers he offered to pay as many guineas as would cover it twice.

Reynolds's patrons in 1757 included Lord and Lady North, the Governor of Jamaica, Lord and Lady Dartmouth, Dr. Johnson, the Dukes of Marlborough and Grafton, and the Duke and Duchess of Ancaster ; Lords Bruce, Dalkeith, Plymouth, Grey, Manners, Charlemont, Sutherland, Bertie, Guilford, Middleton, Abergavenny, Brook, Pembroke, Hyndford, Northumberland, and Morpeth ; together with dozens of titled ladies, and many civilians and officers of high grade. During the year the master gave no less than 665 sittings, which he recorded. He kept a portfolio in the studio, containing every print that had been taken from his portraits, and from these his patrons could select the attitudes which they preferred. The years 1757 and 1758 were the most lucrative of his life ; and so rapidly did he finish portraits, that they were often sent home before the colors were dry. The busy artist detested idle visitors, and said, "These persons do not consider that my time is worth, to me, five guineas an hour."

1758 was Reynolds's most laborious year ; and his pocket-book contains the names of 150 sitters, including Prince Edward, Prince Czartoryski, the Dukes of Devonshire, Cumberland, Somerset, An-

caster, and Richmond ; the Duchesses of Grafton, Hamilton, and Richmond ; fourteen lords, and twenty-four titled ladies ; with a large number of knights and military and naval officers, eminent in the foreign wars of Britain, veterans of Louisburg, the West Indies, and the Continental battles. The frank and joyous young Prince Edward was a midshipman in Anson's French expedition, on the frigate "*Essex*," and when he returned, had Reynolds paint his portrait. The Duke of Marlborough, who was sitting to our artist at the time, took command of the land-forces. The Duke of Richmond, another patron, joined his regiment in Germany, leaving a great trophy of his love for art in a public gallery of thirty casts from the best antiques. The Duke of Cumberland painted this year was the sanguinary William of Culloden, and the British commander at the battle of Fontenoy, one of the princes of the blood-royal.

The dull apathy of British life was broken in 1758-60 by a brilliant series of victories on distant seas, the conquest of Cape Breton and the fortress-es of Louisburg, Ticonderoga, and Quebec, in America ; Martinique and Guadaloupe, in the West Indies ; Goree, on the West African coast ; Major-



ca, in the Mediterranean ; and the defeat of the Brest and Toulon fleets of France. During this heroic age, Reynolds was busily engaged in portraying the leading British statesmen, generals, admirals, authors, beaux, and society-queens. In order to fully comprehend the characters of the frequenters of his studio, it is necessary to read the letters of Walpole, Selwyn, and other close observers of the times. The patrons of the master became also his friends, and received him at their houses as a welcome guest, in spite of his unfortunate deafness.

There were 148 sitters in the year 1759, including the Prince of Wales (afterwards George III.) and Prince Edward ; the Dukes of Buccleuch, Grafton, Portland, Roxborough, Devonshire, Bedford, and Marlborough ; the Duchesses of Hamilton, Grafton, Ancaster, and Richmond ; thirteen lords and twenty-three titled ladies. He was so busy that he gave frequent Sunday sittings to Kitty Fisher, the leading demirep of the age, a woman of beautiful face and figure, brilliant conversation, and sparkling wit. She was the favorite of Lord Ligonier, Capt. Keppel, and all the leading *roués* of England ; and was introduced to Pitt, the Great Commoner, by the King's command, at a military

review in Hyde Park. Reynolds made no less than seven portraits of her, the finest of which shows the wanton beauty sitting on a sofa, with a dove in her lap.

In 1759 the master painted a 'Venus,' reclining in a wooded landscape, and clad simply in an arm-let. The head was a portrait of his servant Ralph's pretty blonde daughter ; and as a model for the rest he had a beggar's child, not more than a year old, whose flesh, as he claimed, "assisted him to give a certain *morbidezza* to his coloring." Less anachronistic but more attractive were the contemporary portraits of Lady Coventry and the Countess Waldegrave, ladies who were so beautiful that they had to be attended in the Park with armed guards, to prevent their being mobbed by enthusiastic admirers.

This year also saw the production of the first portrait of David Garrick, the most marvellous and versatile of actors, a wit, a clever writer, and a man of inordinate vanity, sensitiveness, courtesy, and sympathy, whose bright and mobile face was the perfect mirror of every subtle passion and emotion illustrated in English drama. His high self-satisfaction led him to fill his house with portraits of

himself, by Dance, Cotes, Hayman, Zoffany, Hone, Angelica Kauffman, Gainsborough, and Reynolds ; the last of whom painted his likeness no less than seven times. Another patron of the studio was Spranger Barry, who for a time disputed the pre-eminence of Garrick on the stage ; and still another was the merry comedian, Harry Woodward, who led his age in illustrating brisk and brassy humor.

Dr. Johnson exulted in Reynolds's success, though devoid of artistic taste himself ; and required him to write the brilliant papers on Connoisseurship, the Imitation of Nature, and Beauty, which appeared in Nos. 76, 79, and 82 of the *Idler*. These essays, "a syllabus of all his future Discourses," were called for so urgently, that the artist sat up all night to complete them, and brought on an attack of vertigo. Johnson had lately been compelled by poverty to give up housekeeping, settling in chambers ; and had written "Rasselas," in a single week, to defray the expenses of his mother's funeral, and to pay her debts. Henceforward the house and purse of Reynolds were held freely at the service of this majestic and lonely man.

Reynolds was acquainted for many years with

the Wilkes brothers, one of whom, John, was an active and fiery politician, by some called a martyr and patriot, by others a traitor and blasphemer. Another of the artist's intimates was Francis Hayman, a Devonshire man, Gainsborough's master and Hogarth's friend, and a rough, blunt old taverner, more at home over his bottle and pipe than in the parlors of noble families.

The hundred and twenty sitters of 1760 included the Duke of Beaufort and the Duchess of Richmond, Lords Shaftesbury, Downe (who fell at Kempen), Lenox, Edgcumbe, Granby, Gower, Coventry, Stirling, Waldegrave, and Ligonier, and eighteen titled ladies. Other patrons were Admiral "Yellow-Jack" Saunders, who fought with Wolfe at Quebec; Laurence Sterne, who was then writing "Tristram Shandy;" La Rena, Lord March's mistress; Conway, Walpole's friend; Foote, the dramatist; Admiral Boscawen; and Nelly O'Brien, a famous rival of Kitty Fisher. Reynolds sent portraits of the Duchess of Hamilton, Lord Vernon, Lady Keppel, and a gentleman, to the exhibition of pictures by living painters, in the Strand. Later in the year he raised his prices to 25, 50, and 100 guineas, for heads, half-lengths, and full-lengths respectively.

During this year the master removed to a house in Leicester Square, where he remained the rest of his life, having fitted it up with a handsome picture-gallery, painting-rooms for his numerous pupils and copyists, and an octagonal studio for himself, with a small and lofty window, several sofas, and an elevated mahogany arm-chair for his sitters. This state chair was bequeathed to Barry, and was afterwards owned by Sir Thomas Lawrence, Sir M. A. Shee, and Sir Charles Eastlake. The master's favorite easel, a handsomely-carved piece of mahogany, presented by Mason the poet, is now at the Royal Academy. His palettes were held by a handle, not by the thumb; and the stocks of his pencils were about nineteen inches long. He never sat down while working.

The house on Leicester Square was leased to Reynolds for forty-seven years, for £1,650; and the new gallery and studios cost £1,500 more. These expenditures swallowed up all his earnings; yet he went on to add to the establishment a splendid carriage, with curiously painted panels, gilded wheels, and richly liveried servants. He rarely rode himself, but insisted that his sister should; and when she complained that the gaudiness of



the chariot drew too much attention, he rejoined, "What! would you have one like an apothecary's carriage?" Probably this ostentatious equipage was in some degree employed to advertise the success of its owner, and thus to augment his patronage. His coachman also earned many a shilling by admitting curious visitors to see the gorgeous vehicle.

In 1761 the artists held an exhibition of 229 pictures, including works of Hogarth and Wilson, and Reynolds's portraits of Lord Ligonier, Laurence Sterne, Lady Waldegrave, the Duke of Beaufort, and Capt. Orme. Ligonier was then eighty-two years old, and at the head of the British army; and was represented on his charger, commanding a division at Dettingen. In the picture of Sterne the sly and abominable humor of the subject is caught, and mingles queerly with an expression of intellectuality. Capt. Orme's picture was a bold and dashing work, immortalizing that gay clubman, who was equally at home while eloping with Lord Townshend's sister, or serving as Braddock's aide-de-camp in the wilds of Pennsylvania.

Reynolds was a consummate master of the arts of perceiving and portraying character, mental

energy, emotion, even idiosyncrasy, so that his portraits are unexcelled in the vividness of their suggestions and their expressions of all tempers and dispositions. The ruling personal peculiarities of the subjects are equally manifest in many hundred portraits. The shrewd wit of Sterne, the self-esteem of Goldsmith, the simple truth of Mason, Burke's passionate energy, Lord Errol's pompous attitudinizing, and Sir William Jones's British reserve and precision, — each of these is broadly distinct in its motive, and clearly illustrative of its impression on the master's mind.

Oliver Goldsmith had just been introduced to Johnson, and probably met Reynolds soon afterwards, during the controversies about Macpherson's "Fingal." The artist records his frequent dinners with Wilkes and Akenside, at the Royal Society, and at the Club; and his connection with the Society of the Sons of the Clergy.

The list of sitters for that year included the Dukes of Cumberland, Ancaster, and Gordon; the Duchess of Beaufort; Lords Drogheda, Gower, Strafford, Waldegrave, Edgcumbe, Cathcart, Pulteney, Darnley, Abingdon, Dartmouth, Ossulstone, Lauderdale, Lewisham, Middleton, Warwick,

Pollington, Brome, Stirling, Coventry, Bath, and Charlemont ; Ladies Monson, Anstruther, Somerset, Monoux, Cunliffe, Johnstone, Mornington, Dartmouth, Warwick, Pollington, and Beauchamp. Among the others were Montgomery, who was killed at the head of the American army storming Quebec ; Dr. Hay, a Lord of the Admiralty ; Mrs. Cholmondeley, Peg Woffington's sister ; Admirals Hood and Rodney ; George Selwyn, the grave and tranquil humorist ; Gens. Townshend and Lambert ; Kitty Fisher ; Sir Septimius Robinson, Usher of the Black Rod ; and Lord Errol, in his cloth-of-gold suit (whom Walpole likened to one of the Guildhall giants, new gilt).

The year was marked not only by the British victories at Belleisle and Pondicherry, and in Germany, but also by the marriage and coronation of King George III. Reynolds portrayed many of the most prominent personages in these royal ceremonies, including three of the ten fair daughters of dukes and earls who acted as bridesmaids. One of these was Lady Keppel, whom the artist had known from her infancy, and now depicted at full length in a pearly-toned picture, robed in her superb state costume, and decorating a statue of

Hymen with wreaths. Lady Caroline Russell also is painted, with a sweet and innocent expression, clad in a blue ermine-bordered robe, sitting on a garden seat, and holding a Blenheim spaniel in her lap. Another of the royal bridesmaids was Lady Sarah Lenox, whom George III. vainly wished to marry, and Reynolds painted in a noble picture, together with her cousins, Lady Susan Strangways and Charles James Fox. Other famous beauties whom Reynolds portrayed this year were Ladies Northampton, Spencer, and Pembroke, Mrs. Fitzroy and Mrs. Brudenell, and the fair Countess Waldegrave.

As a painter of ladies, Reynolds was unsurpassed, and executed a marvellous number of works, exhibiting an inexhaustible variety of attitudes, ideas, and accessories. In many cases, the aptness of their backgrounds and surroundings elevate them from the rank of likenesses to that of pictorial compositions. Their designer was the artist of Anglo-Saxon civilization, and reproduced its gentleness and refinement with transcendent tact, grace, and skill. His womanly ladies illustrate the amenities of the household and the graces of the parlor, as well as his noble men show forth the flower of Brit-

ish chivalry. In costumes, the master admired masses of heavy and rich-hued velvets, and the artful contrasts of ermine, lace, and gold. In such gorgeous materials, he robed the duchesses who caress their delighted babies, wild with fun, and indulging in all manner of antics with the fair maternal faces. These glorious pictures exemplify the truth of the remark that the grace of Correggio was grafted by Reynolds on the strong stem of Rembrandt's coloring.

Impatient with the vagaries and exaggerations of female attire, Reynolds often tried to invent more appropriate costumes by allegorizing his sitters, and portraying them in classic robes. But he somehow failed to give life to these impersonations, and they lack the naturalness of his other works, — the pleasant domestic episodes, the children in arms, the lap-dogs, and the incidents of the drawing-room. He made the Dowager Duchess of Rutland try on eleven different dresses before he would paint her, and then accepted a characterless costume which she stigmatized as "that bed-gown." The ladies were sometimes obstinate, and forced him to depict the singular fashions of the time, refusing to pose as Dianas or Junos.



## CHAPTER III.

Seven Years of Professional Activity and Social Enjoyment. —

The Literary Club. — Hogarth. — The Royal Academy. —  
Visit to Paris.

REYNOLDS had about 140 sitters in 1762, including the Princess Amelia; the Dukes of Bedford and Marlborough; the Duchess of Douglas; Lords Monteaule, Middleton, Pembroke, Allan, Portsmouth, Errol, Campbell, Ilchester, Lenox, Northumberland, Spencer, Shaftesbury, Pulteney, Eglintoun, and Barrington; and Ladies Keppel, Russell, Beachey, Waldegrave, Northampton, Pollington, Edgcumbe, Lenox, Strangways, Coke, Bagot, Halkerton, Poynter, Egremont, Colebrook, Guilford, Napier, and Yarmouth. Other sitters were Dr. Barnard, Provost of Eton; Col. Pownal, late Governor of Massachusetts; Charles James Fox; Gen. Napier; and Sir Walter Blackett.

The artists' exhibition of this year charged an admission-fee for the first time, and the catalogue had a preface written by Dr. Johnson. Wilson and

Gainsborough sent pictures; and Reynolds was represented by portraits of Lady Keppel sacrificing to Hymen, Lady Waldegrave as Dido, and David Garrick between Tragedy and Comedy. In the latter, the great actor is casting an appealing look toward his first love, Tragedy, whom he is forsaking for the service of Comedy. The portrait of Lady Waldegrave is a graceful work, showing that famous beauty clasping her own child, as Cupid, to her bosom.

During this year we find Reynolds at the Beefsteak Club, then, and for a half-century after, one of the noblest associations of London, including among its members, Wilkes, Hayman, Hogarth, Garrick, Churchill, Lord Sandwich, and other eminent men. He also appears at the table of Mr. Nugent, Goldsmith's patron; Dr. Johnson, who had just been pensioned by the Government; Hayman and Wilton, the artists; and many other leading men. Ramsay was now appointed King's painter, of whom Reynolds said, "There's Ramsay, a *very* sensible man, but he is *not* a good painter." There are many appointments with Kitty Fisher and Nelly O'Brien, chronicled in the artist's note-book for 1762; and it is thought that these pleasure-loving

ladies sat to him as models for nymphs and Venuses, as well as for the necks and arms of his portraits. Twice in July the master visited the Cherokee Indians, who were then present in London as envoys from their nation to the King. At about the same time he made a journey to Woburn Abbey, and painted the portrait of the Duke of Bedford.

In August Reynolds and Dr. Johnson made a journey to Devonshire, visiting Winchester and Salisbury, with Wilton and Longford Castles, and passing through Dorchester, Exeter, and Torrington. They remained over three weeks at Plymouth, enjoying generous hospitalities from old friends, and devoting one day to the home-scenes at Plympton. Dr. Johnson unbent his dignity delightfully on this excursion, racing with the maidens on the lawn, and indulging in honey, cider, and clouted cream, until his rural hosts were alarmed for him.

The Exhibition of 1763 included 140 pictures by Wilson, Gainsborough, Hayman, and others, and Reynolds's portraits of the martial Earl of Rothes, sword in hand, on a battle-field; the Ladies Montagu, daughters of the Earl of Cardigan; a Gentleman; and pretty Nelly O'Brien. Other pictures

of this year represent the Princess Augusta, who married the Prince of Brunswick ; Lord Bute, the unpopular premier ; and the lovely Lady Bolingbroke, whose eyes were portrayed, by her husband's order, with " something of Nelly O'Brien " in them. This was the year in which Lord Bute's ministry fell ; Wilkes was imprisoned in the Tower ; and Boswell was introduced to Dr. Johnson. About this time the young miniature-painter, Ozias Humphrey, of Devonshire, came up to London, and was patronized by Sir Joshua with singular courtesy and encouragement.

In 1764 Reynolds raised his prices to 30 guineas for a head, 70 for a half-length, and 150 for a full-length, one-half of which was required at the first sitting. There were about 140 sitters this year, including the Dukes of Bolton, Marlborough, and Leeds ; the Duchesses of Hamilton, Ancaster, Grafton, Manchester, Marlborough, and Richmond ; Lords Holland, Westmoreland, Shelburne, Digby, Arundel, Warwick, Halifax, Lenox, Dudley, Granby, Carmarthen, Fitzwilliam, Winterton, Ossulstone, and Cardross (the patron of Burns) ; and Ladies Stanhope, Lesly, Pembroke, Shaftesbury, Willoughby, Guildford, Penn, Rothes, Fife, Tyrconnel, Mur-

ray, Fitzwilliam, Sandes, Pomfret, Bolingbroke, Waldegrave, Winterton, and Coventry; the Archbishops of York and Canterbury, and the Bishop of Clonfort; Mrs. Collyear, sister-in-law of Goldsmith's "Jessamy Bride;" Lord Chief Justice Pratt; Gen. Keppel and Admiral Keppel, the heroes of Havana; Sir William Gage; George Grenville; Gov. Boone, of South Carolina; the Count of La Lippe Buckebourg, commander of the troops sent to Portugal; Sir G. Macartney, afterwards Minister to Russia and China; Mrs. Horneck, Goldsmith's "Little Comedy;" and Charles James Fox. To the Exhibition he contributed portraits of Lady Bunbury and the Dowager Countess of Waldegrave, the latter of which was a noble work, showing the fair frequenter of the studio in the deep mourning of her early widowhood.

Reynolds was much sought by the society of this period, and was frequently summoned to the entertainments of his noble patrons, as well as to those of Government officials, literary men, and stage favorites. He often dined at the Club, and at the home of his old Devonshire friends, Lord Edgcumbe and the Keppels. Among other engagements of this character during the year 1764, were



those with Lord Ligonier, Horace Walpole, Laurence Sterne, Edmund Burke, the outlawed Wilkes, and Dr. Adam Smith (of "The Wealth of Nations"). In July, Reynolds made a visit of nearly three weeks at Blenheim Palace, while he painted the portraits of the young Duke and Duchess of Marlborough.

During this period of fiery politics, when the House of Commons often remained in session all night, Reynolds's studio was a neutral ground, where the leaders of the Court party and the Opposition often met, and exchanged *bon-mots*. The artist's painting-chair received alike the grave Archbishops of York and Canterbury, or Kitty Fisher and Nelly O'Brien; the Chief Justice of England, or the arch and saucy actress Mrs. Abington.

During the year British art suffered a great loss in the death of William Hogarth. His house was opposite Reynolds's, on Leicester Square; but the two great painters had very little communication with each other, and held contrary views on most topics. The one ranked the other below the now-forgotten portrait-painter Cotes; and Reynolds failed to appreciate his neighbor's gifts, and lamented that he did not know his true limitations.

The two were thoroughly unlike, both as men and as artists : Hogarth being dogmatic and exclusive, and preaching the study of Nature ; while Reynolds was affable and social, and urged the study of the great masters.

The Literary Club was formed in 1764, by Reynolds and Johnson, and met on Monday evenings, at the Turk's Head. The number of members was limited to nine, of whom were Reynolds, Johnson, Burke, and Goldsmith ; and its original purpose was to give Johnson a fitting and appreciative audience for his wise and witty talks. When Reynolds was convalescent from his illness, in August, Dr. Johnson wrote him from Northamptonshire, " If the amusement of my company can exhilarate the languor of a slow recovery, I will not delay a day to come to you ; for I know not how I can so effectually promote my own pleasure as by pleasing you ; in whom, if I should lose you, I should lose almost the only man whom I call a friend."

Nearly one hundred sitters were received in 1765, among whom were the Duchesses of Ancaster, Richmond, Marlborough, and Douglas ; Lords Kilbrazil, Bruce, Dunmore (afterwards Governor of Virginia), Herbert, Arundel, Hardwick, Irwin, Albe-

marle, Pembroke, Carysfort, Halifax, Eglintoun, North, Tavistock, and Camden ; Ladies Waldegrave, Hodges, Coventry, Bunbury, Bolingbroke, Boynton, Stanhope, Lee, Beauclerc, Dundas, Fife, Warden, Broughton, and Arundel ; Chief Justice Pratt ; the two archbishops ; Sir Geoffrey Amherst, the conqueror of Canada ; Mr. Greville ; and Mr. Angerstein. To the Exhibition of this year, Gainsborough, Wilson, and the American West, contributed many fine works ; and Reynolds was represented by an anonymous female portrait and a brilliant picture of Lady Sarah Bunbury, attended by Lady Strangways, offering a libation to the Graces. Mrs. Piozzi says, " She never *did* sacrifice to the Graces : her face was gloriously handsome, but she used to play cricket and eat beefsteaks on the Steyne at Brighton."

During the year the pleasant-faced artist often looked in at the dinner-parties of the Hornecks, Horace Walpole, and John Wilkes ; Lords Tyrconnel and Egremont ; David Garrick ; Penny, the painter ; Chambers, the architect ; the Bishop of Bristol ; Owen Cambridge, the brilliant journalist ; Hawkins, the pompous " unclubbable ;" Fitzherbert, Burke's friend ; and Dr. Markham. He kept

up his visits at the Club, and was present at the festival of the Sons of the Clergy, though he continued to paint and to attend feasts on Sunday. Giuseppe Marchi, the Roman artist, was still in his studio, and received a salary of £100 a year.

At this period Townshend and Barré were fighting in Parliament over the American taxes, and Burke was already an influence in the Cabinet. He had introduced to his artist-companion's friendship and advice young James Barry, the son of a sea-captain of Cork, and afterwards one of Britain's foremost masters. Oliver Goldsmith was in better circumstances now than of old, and removed from his shabby chambers to the Temple, where he dined with Reynolds in July. Dr. Johnson's edition of Shakespeare was still unfinished; and his friends endeavored to hasten its completion by entangling him in a wager, while Reynolds aided the slow-moving author by contributing numerous notes to the work. Many of his evenings which were not devoted to company were given to meditation and writing, and his voluminous literary remains are full of interest.

Among the sitters for the year 1766, were the Dukes of Portland and Devonshire; the Duchesses

of Richmond and Manchester ; Lords Arundel, Camden, Tavistock, Downe, Barrymore, Coventry, Dudley, Hardwick, Bruce, Halifax, Shelburne, Granby, Herbert, Lisburne, and Rockingham ; Ladies Arundel, Waldegrave, Rothes, Fox, Downe, Spencer, Egremont, and Tavistock ; Warren Hastings, famous in East-Indian history ; Colonel Barré, a veteran of the Canadian wars, and afterwards the champion of America ; Gen. Burgoyne, who lost an army in the war with the United States ; Kitty Fisher and Nelly O'Brien ; Mr. Craunch, who had first advised the young boy Joshua Reynolds to study art ; Oliver Goldsmith ; Mrs. Abington, the popular actress ; and Edmund Burke.

The Exhibition of 1766 contained works by Gainsborough, Hudson, Cotes, and Pine, and by Copley from "Boston, New England ;" while its chief attraction was found in five paintings by West, the Pennsylvanian. Reynolds's pupils, Barron, Berridge, Parry (the son of a blind Welsh harper), and Marchi, also sent pictures ; and the master himself was represented by portraits of Mrs. Hale as Euphrosyne, Sir Geoffrey Amherst, the Marquis of Granby, and Mr. Paine. That of Amherst is a powerful work, wherein the conqueror of Canada



appears in armor, bending over a campaign map. Granby's portrait shows a bluff and kindly face, with a bright cuirass over the breast, and his arm thrown over his horse. This was painted for Marshal de Broglie, whose army was defeated at Kirckdenckirk mainly by the heroism of Granby's British cavalry. Another noble portrait was that of Zachariah Mudge, a venerable Devonshire divine, whom Johnson characterized as "equally eminent for his virtues and abilities," and Burke as "a learned and venerable old man." Reynolds called him "the wisest man he had ever met with in his life," and was permanently and profoundly influenced by his broad philosophical thought. Chantrey afterwards carved a relief in marble from this grand picture, and praised the accuracy of its shadows.

The gallant Rockingham ministry, which repealed the American Stamp Act, was now in power, and no less than eight of its leaders were painted by the master. Edmund Burke made his maiden speech at this time, and carried Parliament by storm with his eloquence and audacity. The artist visited most frequently the houses where the young Irish orator was loved and welcomed. Oliver Goldsmith published "The Vicar of Wakefield"

this year, and spent a part of its slender pecuniary reward in several dinners with Reynolds. Barré and Wilkes, the defenders of American liberties, were intimate with Reynolds at the same time, and had their portraits painted,—the former a dark, robust, and soldierly man, and an audacious and impassioned orator; the latter a thin-lipped and wary-eyed champion of popular rights, an outlaw for political offences, yet hiding in and about London. Another frequent visitor at the studio was Angelica Kauffman, the pretty and graceful Swiss artist, whose pictures were meeting with marked success, though in themselves often feeble. She was then a great coquette, and “Once she professed to be enamoured of Nathaniel Dance; to the next visitor she would disclose the great secret that she was dying for Sir Joshua Reynolds.” The master painted her portrait twice, and she painted his once. One of the painter’s saddest works was his portrait of the ill-starred Princess Caroline Matilda, the King’s youngest sister, who was about to be married to the King of Denmark. He reported that the unhappy lady was in tears almost all the time she was sitting.

Mr. and Mrs. Thrale, the intimate friends and

kind comforters of Dr. Johnson, enjoyed the honor of Reynolds's company several times this year. The master also dined frequently with Burke, Fitzherbert, and Dr. Markham; the Duke of Marlborough, the Earl of Hillsborough, and the Marquis of Granby; the sparkling and vivacious Mrs. Cholmondeley and Mrs. Clive; Hayman and West, the artists; Sir John Fielding, the novelist's half-brother; Dr. Percy, the compiler of the "Reliques;" Johnson and Goldsmith; and many other famous literati and men of the world. He was also admitted to the Dilettanti, on Lord Charlemont's proposal, and was present at their jovial Sunday dinner.

The chief patrons of the studio in 1767 were the Dukes of Buccleuch and Devonshire; the Duchesses of Marlborough, Manchester, and Richmond; Lords Pembroke, Arundel, Ossory, Downe, Malden, Villars, Herbert, and Carlisle; Ladies Arundel, Tavistock, Penn, Capel, Wray, Broughton, and Amherst; the Primate of Ireland, the Lord Chancellor, the Speaker of the House, Count La Lippe; Mrs. Abington, and Nelly O'Brien. Other notable sitters were David Garrick and Edmund Burke, and several of the sturdy rural Whigs, Sir Roger Mostyn, Sir Walter Blackett, and Sir Thomas Acland.

Charles Townshend, who was urging the taxation of America and laughing at her complaints, was another ; and so were the hostile Parliamentarians, Lords Cavendish and Temple.

Reynolds paid occasional visits to Ramsay the court-painter, Nelly O'Brien, Langton, and the Hornecks. Frequent Sunday dinners were taken at Owen Cambridge's villa at Twickenham, a favorite resort of his friends, and near which the artist had resolved to purchase a villa of his own. The latter part of August was spent by Reynolds at Easton Lodge, the seat of Lord Maynard, an aged *bon vivant* and amateur painter. The Exhibition of this year contained pictures by West, Copley, Wilson, and Gainsborough, but none from Reynolds, who was probably disgusted with the quarrels of the hostile factions in the Society of Artists.

The master was not satisfied with his literary and political associates alone, but belonged also to the Thursday-night Club, meeting at the Star and Garter, and composed of the men of wit and pleasure about town, who drank hard and played high. Here he was noted for bad whist-playing, and a ceremonious politeness which was quite out of place. He also visited the Crown and Anchor, for the

meetings of the Whig Club. Twice he was summoned to the Royal Palace, probably to paint Count La Lippe's portrait.

Barry wrote to Burke from Rome : " I shall with a heartfelt satisfaction say that Reynolds and our people at home possess, with a few exceptions, all that exists of sound art in Europe." Later, Burke wrote to Barry : " As to Reynolds, he is perfectly well, and still keeps that superiority over the rest, which he always had from his genius, sense, and morals."

Among the sitters for 1768 were the Dukes of Buccleuch and Grafton ; the Duchesses of Ancaster, Douglas, Manchester, and Marlborough ; Lords Pembroke, Malden, Mandeville, Eglintoun, and Rockingham ; Ladies Delawar, Arundel, Fox, Williams, and Carpenter ; Sirs Geoffrey Amherst, Napier, Maynard, Yonge, and Acland ; the Solicitor-General ; Warren Hastings ; Mrs. Abington ; and Mrs. Crewe. The Lady Broughton was one of his noblest portraits, full of grace and grandeur, magnificently draped, and perfect in chiaroscuro. The only picture which he sent to the Exhibition was a full-length of Miss Cholmondeley, a sweet little girl, carrying a dog over a brook. During the



year Angelica Kauffman made a vigorous and careful portrait of the master, in every-day costume, sitting at a table, with his books around him. More than a score of likenesses of Sir Joshua, by his own hand, are now preserved in England.

The Royal Academy was founded this year, chiefly by the exertions of West and Chambers ; and Reynolds, after much solicitation, joined the new movement, having long before withdrawn himself from the ceaseless dissensions of the Society of Artists. The King co-operated heartily with the nascent organization ; and when Reynolds was chosen as its first President, he bestowed the honor of knighthood upon him. Burke said that his name seemed to have been made for its knightly prefix. The thirty-four Academicians were all residents of England, and included Reynolds, Newton, Penny, Hunter, Hayman, Wale, Burch, Chamberlin, Cotton, Cosway, Wilton, the Sandbys, and other Englishmen ; Hone and Barrett, Irishmen ; Wilson, a Welshman ; West, an American ; Moser and Angelica Kauffman, from Switzerland ; Serres, from France ; Chambers, from Sweden ; and four Italians. Thus was founded the Royal Academy, in which most of the later British artists have been

educated, under the care and instruction of the foremost masters of their time and country, — men like Banks, Flaxman, Fuseli, Lawrence, Turner, Wilkie, Constable, and Chantrey. The President gave great attention to its exhibitions and the hanging of the pictures ; and founded the famous Academy dinners, which became the most remarkable assemblages of men of rank and genius in Great Britain.

Sir Joshua secured the King's permission to add several honorary members to the new society, and chose Dr. Francklin of Cambridge as Chaplain, Dr. Johnson as Professor of Ancient Literature, Oliver Goldsmith as Professor of Ancient History, and Richard Dalton as Librarian. The art-schools were established in Pall Mall, and equipped with a library, a collection of prints, and a large number of casts. West, Wilson, and Hayman were among the nine artists chosen to supervise the works of the students ; and Dr. Francklin, in his salutatory ode, —

“ Sees new Palladios grace the historic page,  
And British Raffaelles charm a future age.”

A considerable part of the autumn was spent in a trip to Paris, in company with the joyous Richard

Burke, whom Goldsmith has immortalized in verse. They crossed from Dover to Calais, and thence drove in to Paris by way of Amiens and Ecouen, visiting the palace of the Prince Condé and the Cathedral of St. Denis. The diary at Paris mentions visits to the Palais Royal, the Italian Opera, the Luxembourg, the Hotel des Invalides, the Sorbonne, St. Sulpice, and numerous private picture-galleries. Sir Joshua also made suburban excursions to Versailles, Choisy-le-Roi, St. Cloud, Meudon, and Sèvres; and devoted his evenings to the theatres and dinners with prominent persons, or to visiting the Flint family, with whom his sister Frances was then sojourning.

Reynolds dined with Goldsmith the day after his return, and often afterwards, in the new rooms in Brick Court, on which the Doctor had lavished all the proceeds of his comedy. He also often visited the Thrales and Langton, the Nesbitts and Bunburys, Colman, Mrs. Clive, and Drs. Baker, Barnard, and Percy. With Goldsmith he went to the Shilling Rubber Club at the Devil Tavern, where rare Ben Jonson had been wont to spend his evenings. Several dinners with Burke are also recorded; and the young orator was then in debt

to the artist, perhaps in connection with his recent purchases of the Beaconsfield and Gregories estates. The master also visited Wilkes, the unterrified, who had just defeated the King, Commons, and Courts. In March he dined with Laurence Sterne, whose "Sentimental Journey" was then the admiration of England. A fortnight later, when a footman was sent from a dinner-party composed of Hume, Garrick, and four peers, to ask after Sterne's health, he found him in his rooms over the Silk-bag Shop, with no one but a hired nurse near, "just a-dying. In ten minutes, 'Now it is come,' he said; put up his hand as if to stop a blow, and died in a minute." His laurels were yet green; but the only person who followed the remains to the grave was his publisher; and soon afterwards body-snatchers dug up the corpse, and sold it to the dissecters.

## CHAPTER IV.

Early Discourses. — Oliver Goldsmith. — Favorite Models. — Barry, West, and Northcote. — The Clubs. — The Blue-Stockings.

SIR JOSHUA's first Discourse was introductory, and abounded in generalizations, being in some sense a plea for the intellectual claims of art, and characterizing the Academy as the future repository of masterpieces, as well as a place for instruction. He recommended the enforcement of implicit obedience to the rules of art, in the case of pupils ; and that they should be vigilantly guarded while emerging into practice, and taught that labor is the only price of solid fame. The lecture was poorly delivered, Sir Joshua's voice being very indistinct, whether on account of his horror of affectation and over-emphasis, his deafness, or (as Sir M. A. Shee thought) because of his mutilated lip, injured at Minorca.

Later in the season Barette, a studious Italian gentleman, was assailed by bullies, in the Hay-



market, and killed one of them in self-defence. He surrendered to the magistrates ; and Goldsmith hastened to offer him his purse, while Reynolds, Johnson, Goldsmith, Garrick, and Burke attended the sessions, to give evidence to Baretti's good character. Reynolds, Burke, Garrick, and Fitzherbert went bail for him ; and Johnson and Burke visited him in his cell, when, placing their hands in his, he said, "What can *he* fear that holds two such hands as I do?" After his acquittal, Sir Joshua painted his portrait, and had him appointed foreign secretary to the Royal Academy.

At the distribution of the Academy prizes, Reynolds delivered his second Discourse, directing the students in their courses of study by the fruits of his own experience. The true student's life contains the three epochs of acquiring the language and rudiments of art ; amassing ideas, and contemplating the achievements of art ; and measuring his own capabilities, and learning to discriminate incompatible perfections. "Invention," the master says, "is little but new combination." He condemns finished copying, except of modes of conception ; recommends that studies should be painted, instead of drawn ; and warns his hearers

to beware of trusting to their own genius alone. He holds up Lodovico Caracci as the best master in style, according to the then prevalent taste.

Reynolds also incorporated much valuable advice in a long letter to Barry, the young Irish painter at Rome, urging him to neglect all else in favor of a close study of the splendid works of art in that city, and particularly the frescos in the Sistine Chapel. "Whoever has great views, I would recommend to him, whilst at Rome, rather to live on bread and water than lose those advantages which he can never hope to enjoy a second time, and which he will find only in the Vatican."

The first Exhibition of the Royal Academy occurred in 1769; and Gainsborough, West, Hone, and Angelica Kauffman were among the painters represented. Sir Joshua contributed portraits of the Duchess of Manchester as Venus, Mrs. Blake as Juno, Miss Morris as Hope, and Mrs. Bouverie and Mrs. Crewe. The last named, the lovely daughter of Fulke Greville, was one of the leading Whig patriotesses, and a firm friend of Reynolds, Burke, Fox, and Sheridan. The master painted her again, as Psyche and as St. Genevieve; and all three of the portraits are still at Crewe Hall.

During this year Sir Joshua made portraits of the Duke of Dorset and the Duchess of Douglas; Lords Carlisle, Spencer, and Hardwick; Ladies Ancram, Molyneux, Norcliffe, Carpenter, Gideon, Fox, Broughton, Kerry, Somerset, Delawar, Innis, and Cornwallis; Drs. Samuel Johnson, and Oliver Goldsmith; and the artist himself.

Numerous dinners were given to the great artist by Goldsmith, Wilkes, Percy, Cambridge, the Burkes and Nugents; Lords Charlemont, Spencer, and Ossory; Bickerstaffe, the dramatist; the Master of Trinity; Dr. Hawkesworth; the Duke of Grafton; and Dr. Francklin. He also dined often with Hudson, Ramsay, Hone, Hayman, and other artists; took dancing-lessons, and frequented the Richmond Assemblies; and made several visits to the brilliant and fashionable Vauxhall Gardens. In October Reynolds participated in the celebrated dinner at Boswell's, with Dr. Johnson, Goldsmith, and Garrick. Boswell was enthusiastic over the Corsican hero Paoli, who was then in London, and had been presented to the King; and not only that, but also to Dr. Johnson, Boswell acting as interpreter, and feeling, as he said, like "an isthmus that joins two great continents."

The sitters for 1770 were fewer in number, and included King George III.; the Dukes of Buccleuch and Gloucester; Lords Spencer, Romney, Abingdon and Westmoreland; Ladies Barrymore, Thanet, Tyrrell, Molyneux, Carlisle (a rich and famous work), Ossory, Norcliffe, Melbourne, and Waldegrave; Mrs. Crewe; and the Lady Mayoress. In these turbulent days but few politicians found time to visit the studio, and most of the sitters were women and children.

About this time Reynolds borrowed a picture by Rembrandt, which he retained for several years, and attributed to it a great influence on his manner. He had already drawn much from Van Dyck, as well as from Correggio and Michael Angelo.

The Exhibition of 1770 was enriched by paintings from the studios of Gainsborough and Wilson; and eight portraits by Sir Joshua, showing Lord Sidney and Col. Acland as archers, Mrs. Bouverie, Miss Price, Lady Cornwallis, the Children in the Wood, Johnson, Goldsmith, and Colman. The portrait of Goldsmith is one of the tenderest of paintings, showing the author of "The Vicar of Wakefield," as the patient, undervalued, benevolent, and sorely-tried scholar, and not the *Goldy* of Bos-

well and Burke, "the ugliest of men" of Miss Reynolds. Leslie calls this the most pathetic picture Reynolds ever painted. About this time Goldsmith had published his poem of "The Deserted Village," which he dedicated to Sir Joshua in language of sincere affection and tenderness, closing with the words: "The only dedication I ever made was to my brother, because I loved him better than most other men. He is since dead. Permit me to inscribe this poem to you." The painter's heart must have been deeply touched by the poet's reminiscences of the sweet rural village, so like his own Devonshire home. Reynolds always appreciated the beautiful genius of the author, half-hidden as it was by awkwardness and childish vanity, and at this time was with him more than with any one else, at dinner-parties, at Vauxhall and Ranelagh, at the Globe and the Devil Taverns,—the poet in odd and brilliant costumes and his companion in sober black. The two friends had arranged to spend the autumn together in Devonshire, but Goldsmith was led into France with the Horneck family. Nevertheless he corresponded with Sir Joshua from the Continent, sending him artless and gossiping letters, and hoping soon to enjoy once more his "kindly and social humor."



Sir Joshua was accustomed to pick up every picturesque beggar whom he met, and send him to the studio, to paint from in the intervals between his appointments. Oftentimes one of these frowsy models would be hurried out of the great chair just in time for a stately duchess or peer to occupy the place. Northcote, working in the next room, frequently heard the voice of some beggar-child, "Sir, — sir, — I'm tired," often and again, as it posed in the studio. Once a subject of this kind fell asleep there, in such a beautiful attitude that the artist quietly took a fresh canvas, and sketched the little slumberer as it lay; and when it changed position during the repose, he reproduced it again in the same picture. The result was the beautiful composition of "The Babes in the Wood." His favorite boy-model was a lad of about fourteen, an orphan, who had been left with several brothers and sisters, and had taught them to earn a living by making cabbage-nets. He was not handsome, but had clear and eloquent eyes and an expression of force and good sense. Another favorite subject was the aged Irishman White, once a street-paver and then a beggar, whom Reynolds converted into a popular professional model.

About this time the master built a comfortable and commodious villa, on the Terrace at Richmond Hill, next to the famous Star and Garter. He painted a pleasing picture of the view from this point, which included the Twickenham meadows, the placid Thames, and the blue Surrey hills. The new villa was the rendezvous of many choice parties of guests, during the next twenty years.

Reynolds made it one of the conditions of his Presidency, that he should paint portraits of the King and Queen ; and on these works he was now engaged. In August he went to York, being absent from London a week, and visiting his many friends in the cathedral city. Later he made a journey into Devonshire, where he remained a month at Plympton, Saltram, Mount Edgcumbe, and Plymouth ; and devoted a part of his time to hunting, a new pastime for him. On the return he took Theophila Palmer, the young daughter of his widowed sister, who remained in the artist's house for eleven years, embellishing his table with her beauty and pleasing manners. She also sat for many of his fancy subjects, wherein her arch expression is easily recognized.

The master's numerous acquaintances in the Graf-

ton administration were now ousted in favor of Lord North's ministry; and the terrible pen of Junius had been boldly turned against the majesty of the throne. Johnson and Burke had thrown themselves into the heat of the contest; but Sir Joshua kept on in his harmless gallantry at the tea-tables of the Cholmondeleys and Hornecks. His third Discourse before the Royal Academy was delivered in December, and was an eulogy of the grand style, deprecating the mere copying of nature, and protesting against the undue exaltation of trivial details.

Among the sitters in the year 1771 were the Duke of Buccleuch; Lords Ossory, Trevor, and Irwin; and Ladies Ancram, Melbourne, Ligonier, Thanet, Acland, Strangways, Carlisle, Barrymore, Lisburne, and Anderson. The evident decrease in the number of Sir Joshua's patrons was due to the vehement political passions of the time; the rise of the young Westmorelander, Romney, as a rival; and, as Barry suggested, the master's own desire to withdraw much of his time from portraiture, in favor of imaginative designs. Noble pictures of this year were those of the two celebrated actresses Mrs. Abington and Mrs. Baddeley, the former famous as a pretty woman and a wit, and the latter

a melting-eyed and rosy-lipped beauty. Another portrait was made of Lady Waldegrave, who had been married secretly to the Duke of Gloucester five years before. The fair widow, Mrs. Horton, another of Reynolds's sitters, was described by Walpole as being "coquette beyond measure, artful as Cleopatra, and completely mistress of all her passions and projects;" and this year she became a Royal Duchess, having eloped to Calais with the Duke of Cumberland. Another sitter, of whose picture the master said, "It has more grace and dignity than any thing I have ever done, and it is the best colored," was Polly Kennedy, a famous Irish Phryne.

In January the Royal Academy met at Somerset House, in the part built by Inigo Jones and facing on the Thames. Sir Joshua was as regular as clockwork in his attendance at the lectures and the council-meetings, and usually spent several hours at the Academy each Monday, after a feast with Goldsmith or some other intimate. The first annual dinner was held on St. George's Day, when Johnson laughed at Goldsmith's praises of the new Rowley poems; and the suicide of Chatterton was announced. The six pictures exhibited by Rey-

nolds this year were 'Venus Chiding Cupid,' 'A Nymph and Bacchus,' Mrs. Abington as Miss Prue, a portrait of a Gentleman, an Old Man, and 'A Girl Reading.' The latter was a portrait of the artist's niece, Theophila Palmer, aged fourteen, who was greatly offended because of the title, saying, "I should think they might have put 'A Young Lady.'"

At this time Barry had returned from Rome, where he had been supported for five years by the Burkes, worshipping ideal and antique art, and dreading to settle down to a practical and prosy British life. He had followed Sir Joshua's teachings and doctrines courageously and steadily, scorning the old Dutch and Flemish masters, as well as the proprieties and decencies of life, fervid, savage, and uncontrollable in all his manners. His long-studied picture of 'Adam and Eve' was in the Exhibition of 1771, but was coldly received. West's 'Death of Wolfe at Quebec' was the most remarkable work in the Exhibition, and marked an epoch in British art. Great consternation filled the studios when West announced his intention to paint the scene literally; and Reynolds and the Archbishop of York called on him to dissuade him



from such a perilous experiment, earnestly advising the introduction of classic costumes in place of the British military uniforms. But West rejoined that the battle took place in a locality which the Greeks and Romans never heard of, and that in 1759 no warriors wearing such costumes were in existence. When the picture was done, Reynolds studied it long and attentively, and then acknowledged that "West has conquered."

The fourth Discourse was delivered before the Royal Academy in December, and demonstrated that generalism ennobles art, while particularity debases it, exalting the French school of Le Sueur and Poussin above the Venetian school, and assailing the meanness of the types of the Dutch masters. The grand style should be attained by sinking individual details and local circumstances, and seeking after a sort of abstract majesty of ideal.

During the year Sir Joshua accepted as a pupil James Northcote, who had walked in the month of May from Plymouth to London to enter the study of the arts. He was cordially received by Reynolds, and afterwards became a successful painter and the best biographer of his master. Northcote wrote joyfully to a friend, eulogizing Reynolds's

collection of pictures, whose quantity "is innumerable, some of them by the most famous masters, and fine beyond imagination. His house is to me a perfect paradise. All the family behave with great good-nature to me, and particularly Sir Joshua's two pupils." The young disciple saw his teacher but seldom, and was amazed to learn that he always painted in a room distant from his pupils, and kept his processes secret. Before nine o'clock in the morning the youth would earn money enough for his support, and then would spend the day until nightfall in copying at Sir Joshua's. Afterwards the master took Northcote to his own house to live, working as an assistant and a drapery-painter; and he remained there for five years, though he complained afterwards that his master was a very bad teacher in art, and that his instruction was of but little value. He reported that Sir Joshua never wrote to his sister Frances, and but seldom conversed with her, though she held the management of the household. Northcote's room was a small one, next to the studio, containing many rejected portraits and old paintings, with a number of large casts from the antique, arranged on high shelves.

Sir Joshua rarely recorded the names of the

guests at his frequent impromptu and unceremonious dinner-parties, where a dozen or a score were invited to a table prepared for half the number, and met with an invariable deficiency of table-ware, while every one scrambled for himself, and roared lustily to the awkward servants. Amid this animated bustle the host kept perfect composure, listening with the help of his ear-trumpet to all that was said, never minding what was eaten or drunk, and leaving every one at liberty to seek his own pleasure. The feasts took place at five o'clock, and included peers, bishops, statesmen, literati, actors, and followers of all the liberal arts. Courtenay, M. P. from Tamworth, was frequently present at these tumultuous symposia, and says, "His friends and intimate acquaintances will ever love his memory, and will long regret those social hours, and the cheerfulness of that irregular convivial table, which no one has attempted to revive or imitate, or was indeed qualified to supply."

The kindness and equanimity of Reynolds are remarkably indicated by his unbroken peace with the whimsical and hot-tempered literati of the Club, who were continually quarrelling with each other, and calling him in as peacemaker. The genial

artist took refuge from the tumults of the times in clubs, of which he was passionately fond, belonging to that which met at the Turk's Head, on Mondays; the Devonshire, on Thursdays; the Thursday-Night, at the Star and Garter; the Dilettanti, on alternate Sundays; and the Eumelian, at the Blenheim Tavern. He also frequented the Ladies' Club, an epicene organization meeting at Almack's, where late hours and high play were the rules, and Fox and Gibbon spent their leisure hours. Here Lord Stavordale lost over \$60,000 in one evening, and recovered it with a single hand, saying, "Now, if I had been playing *deep*, I might have won millions." Reynolds, Johnson, and Goldsmith were frequent visitors to Mrs. Comely's famous masquerades, at Vauxhall, and at the new Pantheon, "the wonder of the age."

Walpole thought at this time that he could give Reynolds "such lights as would raise him prodigiously," by showing him a new set of engravings from Masaccio, a precursor of Raphael; being unaware that the master had studied and admired the original paintings at Florence. In August Sir Joshua went to Paris, and remained nearly four weeks; so that he was unable to accept an invita-

tion to Lincolnshire, sent by Bennet Langton, who had lately married the widowed Countess of Rothes, and wished Johnson and Goldsmith also to enjoy his rural hospitality. Goldsmith was then at a farmhouse at Hyde, working hard on his new comedy, reading in bed till late, and putting out the candle by flinging his slipper at it, coming home sometimes and leaving his shoes stuck in the mud, and otherwise astonishing good farmer Selby with his eccentricities. Johnson, Reynolds, and Sir William Chambers made him frequent visits. In July Sir Joshua was summoned to Windsor, and was present at the installation of the Knights of the Garter. In the crowd gathered on this brilliant occasion, he had his laced hat and gold watch stolen.

The works of Reynolds for 1772 included portraits of Lord Graham ; Ladies Scott, Carlisle, Spencer, Pembroke, Lisburn, and Broughton ; Mrs. Abington and Mrs. Baddeley ; Dr. Johnson ; the Primate of England ; and Macpherson (the author of "Ossian"). Another of his sitters was Joseph Banks, the ardent young naturalist, who had just returned from Captain Cook's three-years' circumnavigation of the globe, and was now preparing for



a voyage to Iceland. Reynolds was a frequent visitor to the British Museum while Banks was arranging his curiosities ; and filled his note-books with facts gathered from the fearless traveller's conversation, and his mind with a thorough understanding of the man, so that he was enabled to make a powerful and speaking portrait. Dr. Hawkesworth, who sat to Reynolds this year, prepared for the press the account of Cook's voyage, for doing which he received the immense sum of £6,000, and was so elated that he died of joy. Another sitter was the pretty Miss Meyer, a fellow-artist's daughter, who was painted as Hebe. Mr. and Mrs. Garrick were represented in their garden at Hampton, his face full of vivacity and vigor, hers handsome and kindly, though no longer that of the lovely and bewitching Eva. Northcote heard the great actor tell the painter, speaking of Cumberland, "He hates you, Sir Joshua, because you do not admire his Correggio."—"What Correggio?" asked the amazed artist. "Why, his Correggio," replied Garrick, "is Romney." He also heard Mrs. Garrick, in one of her sittings, complain of Foote's bitter abuse of her husband, when Sir Joshua told her that "This need not give her pain,

as it clearly proved Foote her husband's inferior : it is always the smaller man who envies and abuses."

Some charming old acquaintances visited the studio this year. Lady Betty Montagu had sat to Reynolds while a beautiful maiden ; but now came as the Duchess of Buccleuch, with her child. Another, whom he had portrayed at the age of seven, was now his sitter as Lady Harriet Acland, the wife of a promising Devonshire officer. Other patrons from the home county were the ugly and black-browed Dunning, afterwards Lord Ashburton ; Mrs. Buller, an eccentric traveller in remote countries ; and the lovely and popular Mrs. Crewe, whom he had painted twelve years before as Psyche, and now represented in one of his noblest and most pathetic works as St. Genevieve, draped in white, and surrounded by sheep, in a charming landscape. Two other and strangely incongruous sitters were the Royal Duke of Cumberland, always awkward and ungainly, and now bewildered under the ban of the Court ; and the fascinating widow Horton, who had snared him into the marriage which brought him so much trouble. Mrs. Yates, one of the noblest tragedians of her day, also had a portrait painted ; and always kept her mind on the same subjects

during the sittings, so as to avoid changes of expression.

The Exhibition of 1772 contained 324 pictures, including ten landscapes by Gainsborough, five historical works by Benjamin West, and Sir Joshua's six paintings. The latter were portraits of Dr. Robertson, the historian ; Hickey, the jovial friend of Goldsmith and Burke ; Miss Meyer and Mrs. Crewe ; Mrs. Quarrington, as St. Agnes ; and old White, the model, as a captain of banditti. The fifth Discourse in parts contradicted the first and fourth of the series, warning students against uniting contrary excellences ; recommending each to try what he can and cannot do, and then to choose some particular department in which to excel ; bidding him beware of whom he imitates, and whom he attempts to please ; and making an elaborate comparison of Raphael and Michael Angelo.

In September Sir Joshua was made an alderman of Plympton, a very humble municipal honor, but gladly received by the artist as a mark of honor in the home of his boyhood. His sister, Mrs. Johnson, now received a token of gratitude for her early sacrifices in his behalf, as he proposed that her son Samuel should be taught art in the Leices-

ter-square studio, and live in the family. But Mrs. Johnson was a religious woman, and had often protested against her brother's painting on Sundays ; so it was natural that she should fear to expose her son to the combined temptations of London and an irreligious household. She declined the offer, and Samuel afterwards entered the Church.

Reynolds appeared at the drawing-room on the Queen's birthday ; and attended the King when he visited the Academy Exhibition. In June he was present at Westminster Abbey, when the new Knights of the Bath were installed in Henry VII.'s chapel. Burke was now fighting in Parliament on the East-India Company's affairs ; and Sir Joshua, a large proprietor of East-India stock, was a close observer of the contest, and advised the orator to decline his proffered appointment to supervise the company's dealings. Much of the summer was spent by Reynolds at Streatham, the home of the Thrales, for whose gallery he was painting several pictures. At this time, also, Sir Joshua made his appearance at the gatherings of the Blue-Stockings, a group of distinguished and cultured Englishwomen who successfully attempted to rival the brilliant gatherings of the French court-ladies of an earlier

epoch. Their name arose, according to some, from one of them inviting Stillingfleet, and stopping his excuses about dress by, "Pooh, pooh! come in your blue stockings;" or, as others say, because Madame de Polignac appeared at one of their meetings in blue silk stockings, then the fashion in Paris. Mrs. Montague was their head, and was a grave and stately lady, as ambitious in diamonds and dinners as in books and conversations. She was the friend of Reynolds, Johnson, Beattie, Garrick, Mrs. Chapone, Hannah More, and other literati, with whom she carried on a voluminous correspondence in the "high Johnsonese" language, holding herself as the Queen of the Blues and the chief Muse of a new British Parnassus.



## CHAPTER V.

Pictures of Children. — Beattie. — Gainsborough. — Goldsmith. —  
The American War. — Romney. — Northcote's Memories. —  
The Johnsonians.

AMONG the patrons of 1773 were the Dukes of Cumberland, Buccleuch, Grafton, and Rutland ; the Duchess of Cumberland ; Lords Graham, Romney, Cathcart, Sandys, Runeham, Carysfort, Bellamont, Bute, and Ferrers ; the Bishop of Bristol ; and the Dean of Derry. Lady Cockburn was portrayed as Cornelia, in the ripeness of her matronly beauty, playing with her three children, — a charming and richly-colored group which was hailed by the Academicians with loud applause. Another picture of this date is a half-length of the fair Swiss artist, Angelica Kauffman, with whom it has been believed that the master was in love. Miss Thackeray's novel of "Miss Angel" is founded upon this supposition, and numbers among its characters Sir Joshua, Dr. Johnson, and the valet who swindled Angelica into a soon discarded marriage-bond.

In May the three beautiful Montgomery sisters were painted as wreathing a term of Hymen with flowers, at the request of the affianced husband of one of them. Other beautiful women were seen at the studio, — the new Duchess of Cumberland, and the fascinating actresses Mrs. Abington and Mrs. Hartley. The 'Thrales' gallery at Streatham was increased this year by Sir Joshua's new pictures of Johnson, Goldsmith, Burke, Murphy, and Robert Chambers.

When the Exhibition was being prepared, Gainsborough and Dance had a quarrel with Reynolds, and refused to send pictures. He endeavored to make up for this secession by exhibiting twelve works of his own, including Mrs. Hartley and her child as 'A Nymph and Bacchus,' 'The Strawberry Girl,' and 'Count Ugolino and his Children in the Dungeon.' The latter was based on an impressive description by Dante, and was one of the most admirable of the great artist's compositions, illustrating with masterly power the story of the hapless family, sentenced by a tyrannical archbishop to lingering death. The Duke of Dorset paid 4,000 guineas for this picture.

'The Strawberry Girl' is one of the most charm-

ing of the numerous fancy subjects which were painted in 1773 ; and represents Offy Palmer as a sweet and innocent little maiden, creeping timidly along, and looking anxiously around with great black eyes. Sir Joshua always held that this was one of the half-dozen original things which he had done, and its great success led him to repeat it several times. Works of the same class are the Muscipula, holding up a mouse-trap ; Robinetta, feeding her bird ; the weeping Dorinda ; and several lovely little shepherdesses. Hardly less successful was the master in portraying various phases of boy-life, — the sturdy little street-peddlers, the infant gypsies, shepherds, and cherubs. An ennobled type of this character is the exquisite portrait of Richard Edgcumbe, a dreamy-eyed boy of nine years, reclining on a bank.

No artist ever painted children so well as the childless Reynolds, who mastered all their varying expressions of tender and ingenuous simplicity. Even those illustrious masters, Rubens, Van Dyck, Velazquez, and Murillo, who were famous as painters of childhood, must yield the palm to their British rival. More than two hundred of his portraits of children have been engraved. Among the

choicest of these are the Master Bunbury, a sturdy and contented little urchin, sitting on a grassy bank ; Lord Morpeth, at ten years, a simple and earnest work ; Lord Burghersh, still in his infantile skirts, with a bright and sunny face ; Leicester Stanhope, lustily beating a drum ; and the sweet idyllic pictures in which Offy Palmer and her daughter are idealized. One of his favorite principles was, that all children are graceful in their gestures, by nature, and that the dancing-school is responsible for their distortion and perversion. Nowhere does his ideal infant appear in such natural hilarity, fearlessness, and brimming life, as on the glowing canvas of his 'Puck ;' nor does his fair ideal of demure and roguish childhood find a better example than the dainty 'Strawberry Girl,' which even Walpole called "charming."

In 1773 the Academicians arranged a plan for decorating St. Paul's Cathedral with paintings, which was favored by the King, the Archbishop of York, the Lord Mayor, and many others ; but the Bishop of London vetoed the scheme in these words : "Whilst I live, and have the power, I will never suffer the doors of the Metropolitan Church to be opened for the introduction of Popery."

During this year occurred the famous bout at Reynolds's house, when Garrick, Fox, and others were present, and Dr. Johnson and the Dean of Derry had such a sharp encounter. Afterwards the Dean good-humoredly forgave the belligerent philosopher, and thus addressed Reynolds : —

“Dear Knight of Plympton, teach me how  
To suffer, with unclouded brow  
And smile serene as thine,  
The jest uncouth, and truth severe ;  
Like thee to turn my deafest ear,  
And calmly drink my wine.

Thou say'st not only skill is gained,  
But genius too may be attained  
By studious invitation :  
Thy temper mild, thy genius fine,  
I'll study till I make them mine  
By constant meditation.”

Dr. Johnson once said to Boswell, “Sir Joshua Reynolds, sir, is the most invulnerable man I know ; the man with whom, if you should quarrel, you would find the most difficulty how to abuse.” He rarely lost a friend, except by death, and during this year his appointments were with the same



families and at the same clubs as for so many years before.

The second stage of Sir Joshua's life had now been reached, when he confined his studio labors between the hours of ten and four, and restricted his portraits to about sixty a year. He devoted more time to society, and to short visits to the country-seats of his friends and his own villa at Richmond. Boswell shows him frequently in company with Johnson, mildly sensible, and mitigating the severity of the pragmatic Doctor. In June he was present in Lord Edgcumbe's frigate *Ocean* at the royal review of the great fleet off Spithead, and visited Carisbrook Castle. Afterwards he went to Oxford, where he received the degree of D. C. L. at the same time as Dr. Beattie.

Reynolds shared in the general admiration for Beattie, and presented him with a portrait of himself, in doctor's robes, with his "Essay on Truth" under his arm, and attended by a figure of Truth driving away three demons, which some identify as Voltaire, Hume, and Gibbon. The poet was very grateful for the attentions of his new friend, and dined at the Richmond villa. He wrote: "This day I had a great deal of conversation with

Sir Joshua Reynolds on critical and philosophical subjects. I find him to be a man, not only of excellent taste in painting and poetry, but of an enlarged understanding and truly philosophical mind."

Sir Joshua was now elected mayor of Plympton, his native town; and assured the King, whom he met at Richmond, that "it was an honor which gave him more pleasure than any other he had ever received in his life," except his knighthood. This Plymptonian dignity was commemorated in a Latin inscription on the portrait of himself which Reynolds sent to the Grand-Ducal Gallery at Florence. His ambition was to be elected to Parliament from his native borough, as Sir Christopher Wren had been, so that the well-beloved Plympton could have been represented by the greatest architect and the greatest painter of England. He presented his portrait to the municipality, and it was hung between two of his earlier works.

During this year Miss Mary Palmer, Offy's eldest sister, became a member of the artist's family, in which she abode until Sir Joshua died, when she became his heiress. The Rev. Joseph Palmer was his favorite nephew; and he obtained for him the

Deanery of Cashel, the only instance in which he used his influence for the emolument of his family. The painter was not a flatterer nor a gossip, and rarely obtruded himself upon the society of his sitters, unless they drew him out. Burke told him how great his opportunities were for getting influence from powerful sitters, but he answered, "How could I presume to ask favors from those to whom I became known only by my obligations to them?" Indeed, he continually sacrificed his political interests by associating with members of the Opposition.

The Exhibition of 1774 contained pictures by West, Barry, Malton (Turner's first master), and Wilson (who sent a view of Niagara Falls). Reynolds contributed thirteen paintings, among which were portraits of the lovely Montgomery sisters, Dr. Beattie, Baretti, Bishop Newton, Lord Bellamont, the Duchess of Gloucester, the beautiful Mrs. Tollemache as Miranda, and the charming infant Princess Sophia, rolling on the ground, with her arms around the neck of her favorite dog. Sir Joshua's sixth Discourse before the Royal Academy was delivered in December, and recommended the study and imitation (not copying) of the works of preceding artists, in order that from them new

combinations might be formed. It was a plea for eclecticism in art, under the guise of catholicity of study, and indirectly justified certain reprehended practices of the lecturer himself.

In the Parliamentary combats this year over the Quebec Bill and the Massachusetts Regulation Bill, Burke was very active for American liberties, and Reynolds also worked outside for the same cause, while Dr. Johnson advocated the coercion of the colonies. Burke had his portrait painted by Sir Joshua; and again by his intractable Irish *protégé*, Barry, who had recently published a book in which he assailed Reynolds and other eminent artists and literati.

Gainsborough had now settled in London, and opened a studio in Schomberg House. Sir Joshua called on him, but the visit was not returned, and no communication passed between the great rivals for several years, though they admitted each other's excellence. "D—n him, how various he is!" exclaimed Gainsborough, while looking at the pictures of Reynolds; and the latter said of his competitor, "I cannot think how he produces his effects." Sir Joshua's landscape-backgrounds were of remarkable felicity, superior to Gainsborough's, and distin-

guished for their admirable portraiture of nature. His trees are especially noticeable for accuracy and vitality; and his clouds fulfilled high purposes of accessorial effect. The 'Conway Castle' is a faithful reproduction of the grand scenery near that fortress; and other noble landscapes by the master recall the manners of Rembrandt and Salvator Rosa. The allegation that Toms and other assistants painted Reynolds's landscapes has been effectually disproved.

Hannah More came to London, and was introduced into Sir Joshua's circle, this year. She was one of the five daughters of a provincial schoolmaster, innocent, beautiful, enthusiastic, and highly cultured, "and carried the perilous reputation of a blue and a saint united." She was introduced to the leading literati of London, and spent much of her time at Reynolds's. Here she met Dr. Johnson, who came into the drawing-room with Sir Joshua's favorite macaw on his shoulder, and repeated her Morning Hymn.

Poor Goldsmith was now head over ears in debt, with broken health, and subject to moods of gusty passion or deep dejection. He was a frequent guest at the table of Sir Joshua, and also his com-



panion at the theatres, masquerades, and clubs. His friends, always fond of persiflage about him, were making fun of the poor author's trials, unaware of his extremity. They pitted Garrick and Goldsmith at each other in epitaph-writing, at one of their dinners, and the former wrote : —

“ Here lies Nolly Goldsmith, for shortness called ‘ Noll,’  
Who wrote like an angel, but talked like poor Poll.”

The good-natured but unfortunate author wrote in reply a series of quaint epitaphs on his friends of the Club, until he was driven by his enormous press of literary work into a low nervous fever. Some one who visited the sick-chamber asked if he might take away the epitaph on Whitefoord ; and the broken invalid answered, cheery still, “ In truth you may, my boy. It will be of no use to me where I am going.” Goldsmith never rose from that sick-bed, but died soon after, heart-broken and weary. His last work — left unfinished — was his artist-friend's epitaph, which Taylor says “ will ever remain the best epitome of Sir Joshua's character.” It reads as follows : —

“ Here Reynolds is laid ; and, to tell you my mind,  
He has not left a wiser or better behind.

His pencil was striking, resistless, and grand ;  
His manners were gentle, complying, and bland ;  
Still born to improve us in every part, —  
His pencil our faces, his manners our heart.  
To coxcombs averse, yet most civilly steering,  
When they judged without skill, he was still hard of hearing :  
When they talked of their Raphaels, Correggios, and stuff,  
He shifted his trumpet, and only took snuff.  
By flattery unspoiled "——

Northcote says that on the day of Goldsmith's death, Sir Joshua did not touch the pencil, — "a circumstance the most extraordinary for him, who passed no day without a line." He acted as executor for his deceased friend, whose debts mounted up to £2,000.

The equability of Sir Joshua was doubtless deeply disturbed by the outbreak of the American Revolution in 1775. Gen. Charles Lee and Benjamin Franklin had been his friends, and many of the Royalist officers were his patrons. Fox and Burke were fighting against the oppression of the colonists, to save the great British Empire ; but heedless London was abandoned to indifference ; and on the Thames, within her limits, the first regatta ever given in England was rowed during the very week

of the battle of Bunker Hill. Reynolds firmly believed that the Americans would win their independence, and willingly made bets in this wise : he received five guineas each from several gentlemen, promising to pay them a thousand pounds each if Gen. Washington was led captive to England, and entered his studio.

At a meeting of the Club in April, when Gibbon, Percy, Boswell, and others were present, Reynolds, Langton, and Johnson had a discussion as to Macpherson's "Ossian." When the debate turned to the American question, Johnson uttered his famous apothegm : "Patriotism is the last refuge of a scoundrel." Dr. Wolcott asked Sir Joshua how the Club endured Johnson's tyranny, and was answered that the members often hazarded sentiments merely to draw out his tremendous contradictions. Some one observed to the doctor that his portrait lacked dignity ; upon which the rugged old philosopher growled out, "No, sir ! the pencil of Reynolds never wanted dignity or the graces." Boswell has recorded the arguments between Johnson and Reynolds as to wine-drinking, which the former was particularly averse to, and the latter had recently taken up, partly to restore his

spirits when exhausted by prolonged labors, and partly to please his company and promote good-fellowship. Johnson also said of Reynolds, "I never look at his pictures, so he won't read my writings."

Reynolds (like Turner) was always extremely guarded in speaking of living painters, and was chary of words during the rise of his rival Romney. Each of these artists portrayed Lord Thurlow; and, though Romney made him handsome, Sir Joshua preserved that wonderful expression which led Fox to say that "No man could be so wise as Lord Thurlow looked." Romney held a noble position during the time of his popularity, and, when his friends detracted from Reynolds's merit, he said, "No, no: he is the greatest painter that ever lived; for I see in his pictures an exquisite charm, which I see in Nature, but in no other pictures."

Sir George Beaumont advised certain friends of his to have Reynolds, rather than Romney, paint their little daughter's portrait, saying that "even a faded picture from him will be the finest thing you can have." The master was invited to dine with these patrons, and endeared himself to the

child by such odd pranks that she gladly and glee-fully sat to him. The result was the matchless picture of little Miss Bowles.

The Exhibition of 1775 contained twelve portraits by Sir Joshua. The finest of these represented the venerable Dr. Robinson, the Primate of Ireland, a stately and reverend old man, "whom age has softened into a beauty." Nathaniel Hone, the friend of the student Reynolds at Rome, was now his bitter enemy, and sent to the Exhibition a picture, wherein Sir Joshua appears as a wizard, with the surrounding air full of floating prints from which he had taken suggestions. One of these showed Angelica Kauffman as a nude female figure, in allusion to the gossip about her and Reynolds. The authorities excluded this scandalous picture from the building.

The fascinating Duchess of Devonshire, the queen of London society, and the head of a gay and devoted court, sat to Sir Joshua this year, and was portrayed with her new-fashioned feather-crown. Another bewitching patroness was Richard Brinsley Sheridan's wife, whose exquisite loveliness and tender grace of manner had drawn upon her manifold offers of wealth and titles, before she made a run-



away match with the witty and easy-tempered young Sheridan. Even the King had ogled her while she sang in oratorio ; and Sheridan had fought two duels to protect her. The artist portrayed this lady as St. Cecilia, a title which she had already borne on account of her sweet and pathetic singing and serene beauty.

During the year Reynolds painted two portraits of himself, in one of which he is holding his ear-trumpet ; and one of Johnson holding a book near his eyes. The Doctor protested against this record of near-sightedness, saying, "Reynolds may paint himself as deaf as he chooses, but I will not be *Blinking Sam*."

Among the sitters for the year 1776 were Lords Lothian, Guernsey, Temple, Winterton, Granby, and Mount-Stewart ; Ladies Tyrconnel, Marsham, Melbourne, Mills, and Worsley ; the Marchioness Castiglione, of Milan ; and Tobias Smollett, the celebrated historian and novelist. The master was never stronger or more various than in the twelve pictures sent to the Exhibition this year, including the portraits of the Duke and Duchess of Devonshire, Lords Temple and Althorpe, Garrick, Master Crewe, and Mrs. Montague ; and pictures of the

young St. John and Daniel (or Samuel). The portrait of the roguish Master Crewe as Harry VIII. is perhaps the most admirable of Reynolds's boy-pictures, in color, character, and present condition; and Walpole claimed that the portrait of Lord Temple was the best the master ever painted.

Hannah More came up to London this season, and frequently visited Reynolds. Of his new picture of the child Samuel, she wrote, "The gaze of young astonishment was never so beautifully expressed;" and the artist told her that he was often surprised by some of his great patrons asking, "Who was Samuel?" Miss More was the guest of Garrick, whose house was thronged with eminent visitors, and whose noblest portrait had just been finished by Reynolds, showing him at sixty years, but full of vigorous life. His arms are resting easily on a table, over which he looks into the spectator's face, with quick and brilliant eyes; and his features are delicately and clearly cut and mobile—rather Latin than Germanic—in their bright vivacity. Reynolds told Miss More that it was full three days before he got the better of the emotion caused by seeing the venerable actor's last impersonation of King Lear. In April he gave an entertainment to

him at the Richmond villa, at which the Burkes, Gibbon, Eliot, Lord Mahon, and others were present. As the star of Garrick waned, that of Mrs. Siddons rose, for she first appeared in London this year.

In May Northcote left Sir Joshua's house, where he had been for five years as student and assistant, dwelling also in the family of the artist. The gentle master bade him God-speed, and exhorted him to lofty aims, in interviews whose record is still preserved. The departing disciple wrote, "It was impossible to quit such a residence as Sir Joshua's without reluctance, a house in which I had spent so many happy hours. . . . To leave that place, which was the constant resort of all the eminent in every valuable quality, without an inward regret, was impossible." When some one asked him if his master was not annoyed by adverse criticism, he answered, "*He* annoyed! he was too much of a philosopher to be annoyed; he looked to the end of the year,—to the great result. Besides, he was too much amused with what he was about: you might have stuck the *divil* on his back without being able to put him in a fidget." And again: "Crowns of diamonds might have been set

on his head without his seeming to feel the least difference." Northcote had entered the studio as a poor, ill-taught, and awkward Devonshire lad, and left it as a prosperous painter. Nevertheless, with all his reverence for his benefactor, he held that he was the worst of masters, ignorant of anatomy, drawing by the eye, and always experimenting in colors; yet ennobled by his manly truth, exquisite feeling of grace and beauty, and cultivated sentiment of color. The master himself said: "One of the reasons why I have continued to improve may be reduced to a principle of honesty. I have always endeavored *to do my best*, if great or vulgar, good subjects or bad. . . . I began late. Facility of invention was, therefore, to be given up. I considered it impossible to arrive at it, but not impossible to be correct, though with more labor." And again: "Those who are determined to excel must go to their work whether willing or unwilling, morning, noon, and night; and they will find it to be no play, but, on the contrary, very hard labor." He would not allow excuses to palliate poor work; and once said, when he was shown a landscape by an amateur, and its defects were attributed to insufficient instruction, "What signifies that? In this manner

you may excuse any thing, however bad it may be." Strangely amusing were some of his experiences with his sitters. One of these was an Indian nabob, who was called away prematurely, but wrote, "My friends tell me of the Titian tint and the Guido air: these you can add without my appearance."

Northcote says: "The only allusion to any merits in his own efforts that I can recollect him ever to have made, is once hearing him say 'that lovers had acknowledged to him, after having seen his portraits of their mistresses, that the originals had appeared even still more lovely to them than before, by their excellences being so distinctly portrayed.' Yet his own opinion of his works was so humble, that I have heard him *confess his terror at seeing them exposed to the bright light of the sun.*" Burke said of his head of the Duchess of Leinster, "What a beautiful head you have made of this lady! it is impossible to add any thing to its advantage." But Sir Joshua replied, "It does not please me yet: there is a sweetness of expression in the original which I have not been able to give in the portrait, and therefore cannot think it finished."

Northcote gives precious details as to his master's



appearance : “ In his stature Sir Joshua Reynolds was rather under the middle size, of a florid complexion, roundish blunt features, and a lively aspect ; not corpulent, though somewhat inclined to it, but extremely active ; with manners uncommonly polished and agreeable. In conversation his manner was perfectly natural, simple, and unassuming. He most heartily enjoyed his profession, in which he was both famous and illustrious ; and I agree with Mr. Malone, who says he appeared to him to be the happiest man he had ever known.”

Baretti once told Sir Joshua, in his own dining-room, that he was “ extravagant and mean, generous and selfish, envious and candid, proud and humble, a genius and a mere ordinary mortal, at the same time.” The geniuses who frequented his table were often very disputatious ; and Lord Ashburton once told him, “ The last time I dined in your house, the company was of such a sort, that, by —, I believe all the rest of the world enjoyed peace for that afternoon.”

During the year Reynolds sent a letter, written in Italian, in a spirited and correct manner, to the head of the Florentine Academy, acknowledging the honor of having his portrait hung in the room

of Illustrious Painters, at the Uffizi Palace. In the same year his discourses were translated into Italian by Baretti, and spread his fame in the southern peninsula.

In May Sir Joshua gave a party at Richmond to Dr. Johnson, the Bishop of St. Asaph, and other friends. Soon afterwards he lost the Latin epitaph which the Doctor had composed for Goldsmith, and submitted to him, and drew forth an angry note from the old philosopher ; but when it was found, the aptness of it was discussed at a dinner-party at Sir Joshua's, where Gibbon, Francklin, Burke, Warton, Sheridan, and other notable men were present. Goldsmith had wisely said that English authors' names should be perpetuated in English ; and so Burke drew up, and the gentlemen signed, a round-robin to that effect. Sir Joshua carried this paper to Johnson, who nevertheless sturdily protested that he would never consent to disgrace the walls of Westminster Abbey with an English inscription.

In November J. S. Copley and W. Parry were elected Associates of the Royal Academy. Sir Joshua's Seventh Discourse was delivered in December, and was directed to prove the reality of a

standard of taste, and that the combination of taste with the power of execution constitutes genius. "Beauty and nature," he said, "are different modes of expressing the same thing."

After describing Sir Joshua's admirable qualities, Malone asks, "Were there no failings?" and answers in Burke's words, "I do not know a fault, or weakness of his, that he did not convert into something that bordered on a virtue, instead of pushing it to the confines of a vice." Malone wrote a biography of the master in 1797, enriched with notes by Burke, whose tears blotted the paper on which he wrote of his dear, dead friend. Moser said of Sir Joshua: "All this excellence had a firm foundation. He was a man of a sincere and ardent piety, and has left an illustrious example of the exactness with which the subordinate duties may be expected to be discharged by him whose first care is to please God." If he became lax in the discharge of his religious duties, he still remained benevolent of heart, and hopeful of a gladsome future.

## CHAPTER VI.

The Marlborough Group. — Miss Burney. — The Discourses. —  
'The Nativity.' — Keppel. — The Royal Academy. — The  
Ladies Waldegrave.

THE patrons for 1777 included the Duchess of Marlborough ; Lords Binning, Lothian, Seaforth, Mulgrave, and Carysfort ; Ladies Derby, Thanet, Smith, Herbert, Mills, Worsley, Delme, Bampfylde, Somerset, Paulett, Eglintoun, Beauchamp, Lisburn, Spencer, Stanhope, Crosbie, Jersey, Taylor, and Bute ; the Archbishop of York, Angelica Kauffman, the Count Belgiojoso (Imperial Minister), Dr. Pitcairn, and Mr. Thrale. The Exhibition of 1777 contained 423 works, by Gainsborough, Wilson, West, Copley, and others ; with thirteen by Sir Joshua, including an exquisitely pure full-length of Lady Bampfylde ; a full-length of Lady Derby ; an arch and graceful 'Fortune-teller,' showing the young Lord Spencer and his sister, admirable in expression ; the little lady who became Duchess of Buccleuch, robed in fur, surrounded by snow, yet

sweet and smiling withal ; a richly colored ' Reading Boy ; ' and a stilted theatrical group in which the young Duke of Bedford personates St. George (in stage armor) fighting the dragon, while his brothers, the younger Lords Russell, are filled with fear, and his cousin Miss Vernon (afterwards Countess of Warwick) is the rescued princess, robed in white. Another of the great works of this year was a brace of portrait-groups painted of and for the Dilettanti, by Sir Joshua, the society's artist. One of these included seven lords and gentlemen, and the other an equal number of knights and gentlemen, in characteristic attitudes and occupations, with the soul of good-humor beaming forth from their glowing faces. The pictures are still owned by the Dilettanti, and have retained their silvery splendor of color, though often restored.

The master still preserved his regular attendance at the clubs and at the gatherings of the Blue-Stockings, and dined frequently this year with the Dukes of Marlborough and Bedford, Lords Palmerston, Ossory, Carysfort, Edgcumbe, Aylesford, Lucan, Mulgrave, and Shelburne ; and with Gibbon, Sheridan, and Boswell. Two of the artist's guests were Flood, the great Irish orator, and



Jephson, the author of "Braganza;" and he was also intimate with the brilliant and petted Gibbon, the first volume of whose "History of the Decline and Fall of the Roman Empire" had just appeared. Now, as aforetime, he was a frequenter of the theatres, wherein this year he saw the masterpiece of his friend Sheridan, "The School for Scandal." Hannah More still made frequent visits to Sir Joshua; and her popular tragedy "Percy" was brought out at the time when the news of Burgoyne's surrender at Saratoga, and Howe's capture of Philadelphia, were agitating London. Reynolds was often a visitor at the house of Sheridan, who had been proposed by Dr. Johnson for membership of the Literary Club, in the sententious plea, "He who has written the two best comedies of his age is surely a remarkable man."

This year the artist visited the Duke of Marlborough, at Blenheim Palace, and finished the great family group, composed of the Duke and Duchess, and their six lovely children. The stately mother appears in the centre, and her four daughters are on the right, felicitously arranged, presenting an exquisite gradation from matronly to childish beauty, and making the finest family-picture

ever painted by a British artist. One of the little girls, Lady Anne, was then but four years old, and shrank back from the artist, crying out, "I won't be painted." Her attitude, clinging in fright to an older sister's dress, has been skilfully retained in the picture, and the cause of her alarm is shown in a hideous mask which another sister holds before her. Lady Anne became the Countess of Shaftesbury, and died in 1865, being perhaps the last survivor of the great master's sitters. One day the Duchess ordered a servant to bring a broom into the room, and sweep up Sir Joshua's snuff from the carpet; but the artist forbade, saying that the dust thus raised would hurt his picture more than the snuff would hurt the carpet. Sir William Beechey was in the master's studio when the Duchess's mother, the Duchess of Bedford, came in and said, "Sir Joshua, I don't think the head of my daughter a bit like." The deaf and cunning old painter bowed, and profusely thanked the lady for what he pretended to have heard as a compliment. Among the portraits executed in 1773 were those of Lords Winterton, Lucan, Broome, Bellamont, Granby, and Vaughan; and Ladies Beaumont, Somerset, Bellamont, and Paulett. At the same time he painted 'Ariadne,'

a theatrical design enriched by splendid color and chiaroscuro, and drawn from Miss Palmer as a model. Another sweet and silvery work represented Mrs. Gallwey, carrying her little daughter pick-a-back; and the contemporary group of Mr. Parker's children, with a little boy in red putting his arm around his sister, is one of Reynolds's highest achievements.

The master's contributions to the Exhibition of 1778 were the Marlborough family-picture, a half-length of the Archbishop of York, and two full-length portraits. The first-named was nearly lost, just before, since the artist lent it to a young painter named Powell, to copy, and the bailiffs seized it for certain debts of Powell's. The creditor had determined to cut it up, and sell the heads and the dogs separately, when the owner found its whereabouts, and sent a bank-check to redeem it. At another time, the unlucky Powell borrowed one of the master's portraits to copy; and when he was carrying it back, a passer-by struck it with his cane, and the face and hand fell off the canvas: an accident to which Reynolds's pictures were peculiarly liable, since he used a semi-solid impasto, which dried rapidly, and failed to adhere to the canvas.

When France made a treaty with the United States, and American cruisers were sweeping the narrow seas and menacing the smaller British ports, the militia was called out, and the island was dotted with camps. Reynolds portrayed Lady Worsley in the uniform of her husband's regiment ; and the King discontinued his sittings to our artist, to make a tour of the garrisons. Sir Joshua himself was enough interested to go with Dr. Johnson, and visit Langton, who was out with the Lincolnshire militia, on Warley Common ; and he afterwards went to the camp on Coxheath, and that at Winchester.

In 1778 the sparkling novel of "Evelina" appeared, and created a great sensation, winning the admiration of Johnson, Burke, Sheridan, and Garrick, and enticing Sir Joshua to sit up all night to peruse it. The authoress, Miss Burney (afterwards Madame d'Arblay), received Sir Joshua's most devoted attentions at a Streatham party, and was earnestly invited to his London home. In her fascinating diary, the Pepys of George III.'s reign, she characterized the great artist's countenance and manners, the first as "expressive, soft, and sensible ; the latter, gentle, unassuming, and engaging."

• Boswell has recorded in detail the debates at the first April meeting of the Club, when Johnson, Burke, Sheridan, Gibbon, and Fordyce were present, showing Reynolds lying quietly in wait behind his ear-trumpet, speaking seldom, but always to the point. Among the company at Sir Joshua's house, a few days later, were the Bishop of St. Asaph, Johnson, Gibbon, Langton, Cambridge, Allan Ramsay, Dr. Percy, Garrick, Sir W. Chambers, and Hannah More. A fortnight afterwards another symposium gathered around the same hospitable and unceremonious board; and Johnson and Reynolds held an argument as to whether a person should criticise a friend's book favorably, in order to avoid wounding his feelings, or candidly, to prevent him from possible loss. Not long afterwards the two doughty friends met at Gen. Paoli's dinner-party, and Johnson charged Reynolds with being too far gone with wine to hold an argument. The painter usually opposed the philosopher's paradoxes, as when at Hoole's supper-party he maintained, against Johnson's semi-sensual argument, that virtue is preferable to vice, even considering this life only. After Sir Joshua had returned from his autumn visit to Blenheim and the militia-camps,



he painted a new portrait of Dr. Johnson, then seventy years old.

Some of the master's finest female heads date from this period, including those of Lady Beaumont, Mrs. Gallwey, and Miss Campbell. He also portrayed Huddisford, once his pupil, but now a wit about town, who published a satire on the military mania, dedicated to Sir Joshua, and coupling "dear little Burney" with his name in a manner which greatly alarmed that lady, whom Mrs. Thrale was oddly endeavoring to marry to the venerable artist. Sir Joshua admired Miss Burney, and told Johnson that if he was conscious of any trick or affectation, there was nobody whom he should fear so much as "this little Burney." She has given highly interesting accounts of the parties of this winter at which she was present, under the good-natured patronage of the Knight of Plympton, and receiving the homage of Burke and other notables.

Sir Joshua published his seven Discourses this year, and dedicated them to the King, in a dignified paragraph, beginning thus: "By your illustrious predecessors were established marts for manufactures, and colleges for science; but for the arts of design, those arts by which manufactures are embel-

lished and science is refined, to found an Academy was reserved for your Majesty." The Discourses met with universal favor, and were presented by the Royal Academy to each of its students. Malone called them "The Golden Discourses,"—inspired by their author's friendship and his legacy, as Cunningham sourly suggests. A certain clergyman told Opie that he had delivered one of them from his pulpit, as a sermon, altering a few words to suit it to morals instead of the fine arts.

The Eighth Discourse was delivered in December, and was directed to prove that the principles of painting and music have their root in the mind, in its love of novelty, variety, and contrast. It was a practical lecture, clearly marking the distinction between principles and rules; showing the difference in portraiture, between "the turgid flutter of Rigaud and the grand simplicity of Titian;" and enunciating the maxim that the massive lights in pictures should be of warm tints, red or yellow.

The portraits for 1779 included the King, the Queen, and the Prince of Wales; the Duke and Duchess of Hamilton, and the Duchess of Leinster; Lords Wentworth, Townshend, Mountstuart, and Chatham; Ladies Grenville, Manners, Halliday,

Beaumont, Worsley, Bute, Ilchester, Cornwall, Fitzpatrick, and Townshend; the Primate of Ireland; Admirals Keppel and Barrington; Mr. Gibbon and Mr. Malone; and Miss Monckton (afterwards Countess of Cork), the fat, handsome, and vivacious daughter of Viscount Galway. Sir Joshua's manner was then at its best, and his works were full of power and beauty. To the Exhibition he contributed seven portraits, five of which were of ladies, besides 'The Nativity' and the Faith, Hope, and Charity (which Walpole called "very middling"). Throughout this year the master was busy on 'The Nativity,' his first religious picture, which was purchased by the Duke of Rutland for £1,200, and has since been burnt at Belvoir Castle. It was an imitation of Correggio's *La Notte*, wherein the light proceeds from the Child Christ; and bore evidence that the art of the scene was more prominent in the artist's mind than the scene itself. The model for the Virgin was the lovely Mrs. Sheridan, and her expression is full of reverent tenderness. This design was for the west window of the chapel of New College, Oxford, and the artist preferred to paint it on canvas rather than as a cartoon; and executed in the same way the pictures of Faith,

Hope, and Charity, and the four cardinal virtues, Temperance, Justice, Fortitude, and Prudence. Lord Normanton purchased these seven in 1821 for £5,565, competing with nine peers. He has since been offered thrice that sum, on behalf of the National Gallery. Haydon says that in these pictures, "Reynolds is a man of strong feeling, laboring to speak in a language he does not know, and giving a hint of his idea by a dazzling combination of images,"—though the 'Charity' "may take its place triumphantly by any Correggio on earth. It is very lovely. The whole series are unequalled by any series of allegorical designs ever painted by an English master."

In January the master attended the funeral of David Garrick, whose pall-bearers included six nobles; and the coaches contained a splendid following of peers, statesmen, and literati. The artist recorded the character of the actor in two admirable Johnsonian dialogues, incorporating many of the great Doctor's opinions of him, and exemplifying Sir Joshua's own remark, that "Johnson considered Garrick as his property, and would never suffer any one to praise or abuse him but himself." It was concerning these dialogues that Hannah

More wrote, "Dear Sir Joshua, even with his inimitable pencil, never drew more interesting, more resembling portraits. I hear the deep-toned and indignant accents of our friend Johnson; I hear the affected periods of Gibbon; the natural, the easy, the friendly, the elegant language, the polished sarcasm, softened with the sweet temper, of Sir Joshua."

At this time Admiral Keppel was being tried at Portsmouth for alleged misconduct at the naval battle off Ushant, and was supported by a group of powerful nobles, including two Royal Dukes, and by the admiration of the whole British Navy. When he was triumphantly acquitted, the London populace was so intoxicated with joy, that they attacked the mansions of the nobles who had persecuted their idol, "little Keppel," and fearlessly faced the fusillades of the troops. Sir Joshua illuminated his house, and sent a letter of congratulation to the vindicated sailor-hero; who soon afterwards had five portraits of himself painted by the master, which he gave to his lawyers, Lee, Dunning, and Erskine, and to Edmund Burke. Many years later Burke said of his copy of this picture, "It was painted by an artist worthy of the subject,



— the excellent friend of that excellent man from their youth, and a common friend of us both, with whom we lived for many years without a moment of coldness, of peevishness, of jealousy, or of jar, to the day of our final separation.”

Reynolds was still punctual at the meetings of the Club, where the average of drinking per man each evening was a bottle of claret and half a bottle of port, while Dr. Johnson, solemn, severe, and temperate, overlooked and chided the company. Sir Joshua was unusually gay this year, and attended the superb ball of the Knights of the Bath, the masquerades, clubs, and theatres, usually in the company of Gibbon, who seems to have taken Goldsmith's former place. During the summer, while England was dotted with militia-camps, Reynolds was working hard in his studio, on ‘The Nativity.’ So he informs the Earl of Upper Ossory, his kindly and accomplished correspondent, whose mansion at Ampthill and shooting-box at Farming-Woods were always open to receive the genial artist. He was also painting the Earl's sweet little daughter, Lady Gertrude Fitzpatrick, as a child, crouching with a bunch of grapes in her hand. This design was afterwards engraved as

‘Sylvia ;’ and Lady Anne Fitzpatrick was also painted as ‘Collina.’ In September the artist visited Blenheim, and afterwards went to Farming-Woods with Lord Ossory.

The master was constant to the Club this year, where he met the Johnsonians, and frequently dined with the same group at the house of Topham Beauclerk, who died in March, though the grieving Dr. Johnson said, “I would walk the length of the earth’s diameter to save Beauclerk.” Just before his death Reynolds had finished a portrait of his beautiful little daughter (afterwards Countess of Pembroke), as Una, with a lion by her side. Later, the artist appears in a continual round of social festivities at his four clubs and the Academy suppers, and at the parties of the Blues, the literati, and the nobles, receiving also at his own house frequent dinner-parties. In the summer and fall he visited Lord Darnley, at Cobham ; the Duke of Rutland, at Cheveley ; Admiral Keppel, at Bagshot ; and Dunning, at picturesque Spitchwick, near the rocky tor of Buckland Beacon. Dunning was now one of the leading Opposition orators in Parliament, and the author of the memorable resolution, “That the influence of the Crown

has increased, is increasing, and ought to be diminished." During this same year Walpole published his "Anecdotes of Painting," and says therein, "The prints after the works of Sir Joshua Reynolds have spread his fame into Italy, where they have not at present a single painter that can pretend to rival an imagination so fertile that the attitudes of his portraits are as various as those of history. . . . Sir Joshua is not a plagiarist, but will beget a thousand. The exuberance of his invention will be the grammar of future painters of portraits."

In April the Royal Academy occupied Somerset House for its lecture and exhibition halls, library, and collections. The new rooms were adorned with paintings by Cipriani, Kauffman, West, and Copley; and Reynolds contributed portraits of the King and Queen, Sir W. Chambers, and himself, besides a fresco of 'Theory' on the library ceiling. The Exhibition was pronounced "eminently splendid" by Dr. Johnson, and contained six landscapes and nine portraits by Gainsborough, and many other pictures by Wilson, Stothard, Fuseli, West, and Copley. Sir Joshua sent portraits of Lady Beaumont, Gibbon, Lord Cholmondeley, Miss Beauclerk as Una, Lady Worsley, and the young Prince William

of Gloucester. The opening of the schools was introduced by an inspiring address from the President. The Tenth Discourse was delivered in December, and related to Sculpture, treating the subject inadequately, and ignoring alike Michael Angelo and the pure Gothic and Renaissance works, while scourging the faults of Bernini and the Flamboyant school.

Reynolds wrote a letter to the young painter of marine views, Pocock, warning him against representing the sea as green, and advising him to take his palette and pencils to the water-side and copy Nature, as Vernet had done. The students of the Royal Academy often came to him for advice and criticism, and to get pictures to copy, though he counselled them to copy Van Dyck's works, if possible. Turner and Stothard were among these disciples, whom he always received with bland and gentle welcome.

In June, Gordon's No-Popery riots destroyed the peace of London; and Sir George Saville's house, opposite Reynolds's, was one of those which the populace gutted in revenge for their owners' tolerance to Roman Catholics. The master remained at the Academy, because Somerset House had been

marked for attack ; but the prompt and pitiless volleys of the troops soon crushed the revolt.

The larger part of January, 1780, was spent in repainting 'The Nativity,' though for two weeks the artist was entertained by the young Duke of Rutland, at Belvoir Castle, while he made portraits of the Duchess and her children. Henceforward the Duke and Sir Joshua were in close sympathy, and the latter purchased many works of art for his princely patron. Among this year's works was a portrait of General Oglethorpe, the founder of Georgia and builder of Savannah, and once a soldier under the great Marlborough, but now a benevolent old gentleman of eighty-three, intimate with Burke, Sheridan, Johnson, and Fox.

Walpole engaged the master to portray his lovely grand-nieces, the Ladies Waldegrave ; and this admirable picture shows the three beauties arrayed in white dresses and powdered *têtes*, busily engaged around a work-table, gracefully grouped, and surrounded with highly-finished accessories. The hands are not well done, and the figures are slightly executed ; but the general effect is full of exquisite charm.



## CHAPTER VII.

Continental Tour. — Mrs. Siddons. — Barry's Attack. — Death of Johnson. — 'The Infant Hercules.' — Social Joys.

ON the fall of Lord North's ministry, the party to which Burke and Reynolds and their friends belonged came into power. Dunning was created Lord Ashburton, and entered the Cabinet; Keppel was ennobled, and placed at the head of the Admiralty; and the Duke of Rutland became Viceroy of Ireland. Amid these great changes the Whig artist was furnishing Mason's translation of Du Fresnoy's Latin poem, "The Art of Painting," with a series of valuable and characteristic notes, which recall the deep thought and broad historical generalizations of the Discourses. Mason was an amateur in music and painting, as well as a poet, and was a constant visitor at the studio of Sir Joshua, to whom he presented a handsome mahogany easel, and dedicated his new translation of Du Fresnoy.

In the summer Sir Joshua and Mr. Metcalfe made a tour of two months in the Low Countries

and Germany, sailing from Margate to Ostend, and thence visiting Bruges, Ghent, Brussels, Mechlin, and Antwerp, where they remained several days. An idea of Reynolds's diary on this tour may be seen in that part of it which relates to Antwerp: "4th and 5th, — Antwerp. Houses. Dirty finery. The Exchange. Fine streets. Mr. Pieters the polite banker. Mr. Stevens the painter. Burgomaster Vander Cruyse carried us to Mr. Peter's. No beggars at Antwerp. The horses of Flanders like Rubens, horses nobler still than ours. Stinking streets, and inns, probably. Mon., 6. — Antwerp. The ordinary people very ordinary, without one exception." The tourists thence passed to Dort, Rotterdam, and the Hague, examining pictures and visiting palaces and museums, making an excursion also to Leyden; and bringing up at Amsterdam, where they remained over a week, studying Dutch art and dinners. The next journey was through Utrecht and Cleves to Düsseldorf, where the master was treated with much attention by the President of the Düsseldorf Academy. Four days later, the travellers passed on to Cologne, where the crowning glory of Gothic architecture could detain them but three hours, and they hurried through Aix-la-Cha-

pelle to Spa, then the foremost watering-place on the Continent. Two days later they returned to Ostend by way of Liège, Louvain, and Brussels. Sir Joshua wrote some interesting letters from Holland to his friend Burke ; and made a series of notes on the pictures which he saw, which was published by Malone in the first edition of the President's Discourses. He preferred Vander Helst's 'Trained Bands' to Rembrandt's 'Night Watch,' and favorably criticised the genius of Rubens. He says that "Painters should go to the Dutch school to learn the art of painting, as they would go to a grammar-school to learn languages. They must go to Italy to learn the higher branches of knowledge."

Among Sir Joshua's patrons for 1781 were Lords Campbell, Temple, Cobham, Hertford, and Carysfort ; Ladies Salisbury, Althorp, Waldegrave, Compton, Pelham, Lincoln, Harcourt, Conway, Talbot, Beauchamp, Finch, and Taylor ; the Bishop of Rochester and the Dean of Raphoe ; Lord Chancellor Thurlow ; and the boy who afterwards became the celebrated Beau Brummel. The 'Thais' was painted from a celebrated courtesan, on the order of the Hon. Charles Greville, and represents the torch-bearing mistress of Alexander, and the

burning of Persepolis. At the Exhibition the master displayed fourteen pictures, the best of which were the portrait-group of the three Ladies Waldegrave, and the portraits of Master Bunbury, Lord Cavendish, and 'The Listening Boy.' Beattie was in London at this time, and read to Sir Joshua the MS. of his "Essay on Beauty," praising also his friend's works as the masterpieces of the Exhibition.

In this year the house in Leicester Square lost one of its fairest ornaments, by the marriage of the master's niece Offy, now in her twenty-fourth year, to a wealthy Cornish gentleman named Gwatin. Her affectionate uncle and Edmund Burke wrote a joint letter of congratulation to the young couple, wishing them "joy with great sincerity, many happy years, and a long succession." These benedictions were fully realized, for Offy lived to be ninety, cheerful and affectionate to the last, and with her children's children about her.

When Reynolds was at Streatham in 1781, he painted an admirable portrait of Burney, arrayed in his crimson robes as a Doctor of Music, prophesying, as he began, that it would be the best portrait of the series. He commenced many of his pictures

with this same fresh and breezy hope, pursuing his dreams of pictorial perfection through scores of fascinating experiments, and never losing the keen relish of the chase. Thus he acquired that *momentariness*, individuality, and variety which make his works so full of delightful surprises. Lord Lansdowne said to Leslie, "I have lived with some of my Reynoldses for thirty years and more, and have liked them better and better every day." The ceaseless activity and sterling good sense of the master contributed to these happy effects, and also qualified him for a sagacious adviser. In a letter to his nephew William, who was just entering the Bengal service, he enunciated the following practical maxim: "To make it people's interest to advance you, by showing that their business will be better done by you than by any other person, is the only solid foundation of success; the rest is accident."

His own success was remarkable, and his industry untiring, not as a mere manufacturer of pictures, like Hudson, but as a careful and painstaking artist, earnestly striving to reach perfection, and frequently even injuring his works by excessive re-touching. He said that whenever a new sitter came for a portrait, he began it with a full determination to make



it the best of his works, even if the subject was unfavorable ; for there was always nature, and this was enough. He received five or six sitters daily, beginning sometimes before eight o'clock ; and could finish a portrait in four hours. In addition to his Roman assistant Marchi, he engaged the services of other men to paint draperies for his figures, and instructed numerous pupils, who also acted as aids. He observed that no man ever acquired a fortune by the work of his own hands alone.

Sir Joshua told Northcote that he had covered more canvas than any preceding painter, in the three generations which he portrayed. Perhaps Rubens and Van Dyck could contest the palm with him, as to the amount of work. Within two years after his death, Richardson published a list of 700 prints which had already been made from his works. Besides the many hundreds of portraits which he painted, he executed no less than 130 historical and poetic subjects. Taylor thinks that his authenticated pictures numbered about 3,000 ; and Hamilton's Catalogue of 1874 concedes that there are full 2,000 that can now be located. His usual practice was to paint the faces of his sitters

from their reflection in the mirror, rather than from a direct view.

The sitters for 1782 included the Duke of Devonshire, the Duchess of Rutland and her children, Lords Ashburton, Granby, Cobham, Albemarle, Northington, Manners, and Cornwallis (of Yorktown); Ladies Clermont, Lincoln, Harrington, Temple, Taylor, and Finch; Lord-Advocate Dundas; the Bishop of Rochester; Fox and Burke; Tarleton, the famous cavalry-colonel of the war in Virginia and the Carolinas; Mrs. Robinson, who had won the heart of the Prince of Wales while playing "Perdita;" Dr. Adam Ferguson, of Edinburgh University; Wedgwood, the sagacious head of the great potteries at Etruria; and the beautiful Mrs. Musters, whose son married Mary Chaworth, Byron's first love. Another sitter was William Beckford, a proud and sensitive young man, who had recently returned from a long residence on the Continent to enjoy his fortune of £1,000,000, and the adulations of London society. He devoted his life to self-culture, becoming a grand and eccentric recluse; and is still remembered for his marvellous Oriental tale of "Vathek." Beckford's sittings alternated with those of "The Fair Greek,"

the wife of the British Consul at Smyrna. She was an Oriental lady, with almond eyes, peachy cheeks, and a voluptuous figure; and was painted in a graceful Smyrniote costume of green Broussa silk, sitting in the Eastern fashion, on a sofa.

In April Sir Joshua attended the King to the Exhibition, where his variety and originality were powerfully displayed in fifteen pictures, including portraits of Tarleton, Beckford, Dundas, Mrs. Robinson, Ladies Talbot and Althorp, and an exquisite picture of the Countess of Aylesford, robed in white silk. The Eleventh Discourse, delivered in December, was an attempt to define pictorial genius, which consists "in the power of expressing what employs the pencil, as a whole." Walpole called this lecture "an avowal of the object of his own style; that is, effect or impression on all kinds of spectators."

Gainsborough had several brilliant pictures at the Exhibition, the best of which was the 'Girl and Pigs' (bought by Sir Joshua for 100 guineas). The master was an ardent admirer of the works of his great rival, and in November he sat to him for his portrait; but the work was interrupted by Reynolds suffering a severe paralytic shock, on account of

which he was sent to Bath by his physician. He once remarked, in the Artists' Club, "Gainsborough is certainly the first landscape-painter now in Europe;" and Wilson, no less a great landscape-painter, rejoined sharply, "Well, Sir Joshua, and it is my opinion that he is also the greatest portrait-painter at this time in Europe." The master felt the rebuke, and apologized to Wilson.

Miss Burney described a party at Sir Joshua's villa, this summer, when Johnson, Gibbon, and others were present; and related how she was entranced with Burke's wonderful panegyrics on Benjamin Franklin and Cardinal Ximenes of Spain. Mrs. Siddons was now on intimate terms with Reynolds, who devised some of her stage-costumes. She was twenty-eight years old, stately and self-possessed, unstained in character, and unspoiled by the profuse adulation of London. Pompous poetical tributes were given to Sir Joshua this year by Thomas Warton, afterwards Poet-Laureate; and by Dr. Wolcott, whom Walpole styled "a loose, jovial, quick-witted clergyman without a cure, and physician without patients." Wolcott had adopted the pseudonym of "Peter Pindar;" and was now writing his "Lyric Odes to the Royal Academi-

cians," wherein he assailed West and Northcote, and exalted Gainsborough and Reynolds, saying, —

"O Muse! Sir Joshua's master-hand  
Shall first our lyric laud command."

Reynolds's chief work in 1783 was the celebrated picture of Mrs. Siddons as 'The Tragic Muse,' one of the noblest possible examples of idealized portraiture, with admirable flesh-tints, and richly and soberly colored drapery. The conception of the work was suggested by Michael Angelo's 'Isaiah;' and the queenly lady, stately in action and lofty in expression, is attended by two figures representing Pity and Remorse. "Ascend your undisputed throne; bestow on me some idea of the Tragic Muse," said the artist, as he led her to the platform; and she instantly seated herself in the attitude which was portrayed. She said that "Sir Joshua would have tricked me out in all the colors of the rainbow," had she not prevented him; and she also deterred him from working over and retouching the face. He inscribed his name on the hem of her robe, saying, "I could not lose the honor this opportunity afforded me of going down to posterity on the hem of your garment." Sir



Thomas Lawrence called this indisputably the finest female portrait in the world ; Cotton said that it "has usually been considered the most characteristic and the sublimest portrait he ever painted ;" and Mrs. Jameson adds that it is "the apotheosis of her genius and her beauty ; it was painted for the universe and posterity." While Mrs. Siddons was sitting, her sister, Miss Kemble, was also being portrayed. During the same year, the master painted the Buccleuch children ; Sir Abraham Hume, Titian's biographer ; Lord and Lady Errol ; and Lord Hood.

The Academy dinner was a splendid concourse of eminent scholars and nobles ; and the ensuing Exhibition was rich in numerous paintings by Gainsborough, West, Copley, Fuseli, and Opie. Sir Joshua contributed ten portraits, concerning which both Walpole and Peter Pindar averred that they showed a decline in his ability. In January the great lawyer, Lord Erskine, acknowledged the receipt of a volume of the master's Discourses, which he termed "the best dissertation upon the art of public eloquence that ever was or that ever will be written." The starving young poet Crabbe had recently been taken into Burke's home, and became

an intimate friend of Sir Joshua, who took his new poem, "The Village," to Dr. Johnson, and brought back the great critic's verdict, "original, vigorous, and elegant." Johnson was frequently found at the artist's house, now breaking down rapidly, but tenderly cared for by his respectful friends. In the summer the master visited Belvoir Castle, and went thence to Nuneham, the home of Lord Harcourt, who was one of his most intimate friends. Afterwards he visited Port Elliot, whence he wrote an affectionate letter to his niece Offy (Mrs. Gwatkin). In the autumn the artist journeyed to the Low Countries, in the hope of securing some of the fine pictures which had recently been thrown on the market by the Government.

Barry exhibited his great decorations at the Adelphi rooms this season, and published a book descriptive thereof, wherein he indulges in sharp and venomous strictures against Reynolds's character and motives. The wronged artist admitted to Northcote that "he feared he hated Barry;" and well he might, for the jealous detractor crowned his assaults by declaring that Sir Joshua's studio was used for the basest purposes. Yet in later years Barry became Reynolds's supporter, and paid

the most glowing tributes to him in his Lectures, when the master was no longer living to hear them.

Among the sitters of the year 1784 were the rival beauties, the Duchesses of Rutland and Devonshire; Lords Althorp, Leveson, Buchan, Northington, Temple, Rodney (the naval hero), and Eglintoun (in Highland costume); Ladies Spencer, Buchan, Manners, Harrington, Lincoln, Fitzwilliam, Cavendish, and Taylor; Fox and Grote. His chief fancy picture of this period was 'Moses in the Bulrushes,' a plump and lifelike baby, tossing up its hands with charming gleefulness. Sir Joshua sent no less than sixteen splendid paintings to the Exhibition, including those of the Archbishop of Tuam, Warton, and Fox; an equestrian portrait of the Prince of Wales; Lady Honywood and Lady Dashwood, with their lovely children; Miss Wilson, as a Nymph; and the arch and saucy Mrs. Abington, as Roxalana. But the foremost of all was that of Mrs. Siddons as the Tragic Muse, showing the marvellous actress who had so often made the theatre show "a slope of wet faces from the pit to the roof;" and highly praised for its sublime effect, dignity of character, and richness and harmony of coloring. The

Twelfth Discourse was delivered in the winter, and dwelt on the proper education of the artist, defending invention at second-hand and judicious borrowing, combined with a reverent study of Nature.

Dr. Johnson dined with Beattie, Burke, Paoli, and Reynolds, in June, and showed flashes of his ancient wit. Boswell, Lord Thurlow, and Sir Joshua were trying to get a royal grant of money to take the dying philosopher to Italy; and, when he knew this, he burst into tears, and cried out in a solemn voice, "God bless you all, for Jesus Christ's sake!" Soon afterwards he bade a final farewell to Boswell, and went into Staffordshire, whence he wrote to Reynolds: "We are now old acquaintance, and perhaps few people have lived so much and so long together with less cause of complaint on either side. The retrospection of this is very pleasant, and I hope we shall never think on each other with less kindness." Sir Joshua was with him during his last hours, in December, and acceded to his death-bed requests, — never to paint on Sunday, to read the Bible often, and to forgive him a debt of £30. He was also one of the philosopher's executors; and wrote a long paper on his character, giving many interesting anecdotes, and earnestly testifying

to his purity of life and lofty championship of Christianity.

It is to be feared that the request about Sunday was not strictly heeded ; for the master frequently said that "He will never make a painter, who looks for the Sunday with pleasure as an idle day." Two declarations of Dr. Johnson place his artist-friend in a very favorable light : the first as to his benevolence, "Reynolds, you hate no person living, but I like a good hater ;" and the second as to his incessant study, "I know no man who has passed through life with more observation than Sir Joshua Reynolds." Again he said, "When Reynolds tells me something, I consider myself as possessing an idea the more."

The master was always an inveterate haunter of the picture-shops and auction-rooms, and during this year secured a great prize in a miniature of John Milton, painted by a contemporary, whose authenticity he maintained in the "Gentleman's Magazine."

When Allan Ramsay died, Reynolds was appointed to his place as painter to the King, and was sworn in in September. He was never afterwards employed by the King, but drove a profita-



able trade in painting duplicate portraits of His Majesty as presents for peers and ambassadors. George III. told Sir William Beechey that Reynolds's pictures were coarse and unfinished ; and Beechey argued that they were like an overture by an orchestra, unpleasant when too near, but harmonious at a proper distance. "Very good," said the stupid old sovereign, "but why did he paint red trees?" The next morning Beechey brought in a frost-red-dened branch, and the king said, laughing, "Ah, yes, Sir Joshua's red tree ; very well, — very well."

The Exhibition of 1785 was graced with sixteen pictures by Sir Joshua, including the Prince of Wales, Lady Hume, Mrs. Stanhope as Melancholy, the Duke of Rutland's children, a Venus, three portraits of noblemen, three of officers, and four of ladies. Among other works of this year were admirable portraits of John Hunter, the greatest of surgeon-physiologists ; and Joshua Sharpe, the calm and sagacious lawyer, concerning whom the artist said, "He was so remarkably still it became a matter of no more difficulty than copying a barn, or any object of still-life." Other patrons of this year were Sir Abraham Hume, Sir Hector Monro, Sir Eardley Wilmot, and several peers. Rey-

nolds returned some part of this patronage by having his own portrait painted by Gilbert Stuart, the American artist.

Sir Joshua was conspicuous in obtaining the Laureateship for Thomas Warton, and received from him a warm letter of thanks. Boswell was now in London, writing about Dr. Johnson, and induced the master to paint his portrait, to be paid for at some future time. During the summer the French Duke of Orleans — afterwards the Philippe Egalité of 1793 — was in London, and had his portrait painted by Sir Joshua for the Prince of Wales. In the autumn the master went to Brussels, and spent £1,000 at the great sales of pictures confiscated from the German and Flemish monasteries by the Emperor Joseph. Besides the pictures, there were sold 9,000 pearls, 4,600 diamonds, and large quantities of plate, manuscripts, and stained glass.

The year 1786 was full of successful activity, in the prime of the master's powers, when he painted with manifest joy in his work, and during that wonderful last decade of his life in which his finest pictures were produced. Chief among the sitters for this year were the Prince of Wales and

the Duke of Portland ; Lords Morpeth, Althorp, Gower, Bayham, Mountstuart, Aylesford, and Altham ; Ladies Sutherland, Elliot, Southwell, Clifford, Cavendish, Holderness, Spencer, St. Asaph, Bayham, Clive, Harrington, Kent, Radnor, Gordon, Cadogan, and Jersey ; Hunter, Hume, Malone, and Burke.

Reynolds had received a commission to paint a picture for the Empress of Russia, and chose for its subject the infant Hercules strangling the serpents, in allusion to the power of young Russia. The action of the design is taken from Theocritus, and includes the infant throttling the snakes, Amphitryon rushing in with his sword, Alcmena hastening with her attendants, and the blind seer Tiresias (with the head of Dr. Johnson). The Hercules is vigorous, but the whole picture is confused and straggling, and shows the inappropriateness of the subject for the artist and his times. He worked assiduously from models, during 1786 and 1787, and said that he had painted over ten pictures beneath the Hercules, "some better, some worse." The Russian Empress sent him 1,500 guineas for this work, together with a gold snuff-box bearing her miniature and her cipher in diamonds.

The Academy dinner of 1786 was unusually brilliant, and had among its guests the Cabinet Ministers, the Prince of Wales and a large suite, and a group of French noblemen. Sir Joshua was represented at the Exhibition by thirteen vigorous pictures, including the portraits of Sharpe, Hunter, Erskine, Solicitor-General Lee, Lady Spencer and her sister, the Duchess of Devonshire and her child, and the Duke of Orleans. The noble pictures of the last-named (since burned) showed the prince and *roué* fairly blended, his stately and dignified air made manifest, no less than his bloated and purpled face.

The Thirteenth Discourse demonstrated that art is not mere imitation of nature, but imitation guided and governed by the imagination, illustrated by the analogies of other imitative arts, such as poetry and the drama. "The true test of all the arts is not solely whether the production is a true copy of nature, but whether it answers the end of art, which is to produce a pleasing effect on the mind." Malone, the bright young critic, revised this Discourse, at Sir Joshua's request, "in regard to grammatical correctness, the propriety of expression, and the truth of the observations."

Sir Joshua was busy in the social world this year, with many of the younger dilettanti and critics of both sexes, who followed the new fashion of admiring the arts, which had been largely stimulated by his own pictures and discourses. He was also an indefatigable theatre-goer, in spite of his years and his deafness, and eagerly watched the impersonations of Mrs. Siddons and Kemble. Mrs. Siddons entertained the master frequently at her parties, and he was also a constant visitor at the houses of her distanced rivals, Mrs. Abington and Mrs. Robinson. He renewed his intimacy with Warren Hastings, the late Governor-General of India, now arraigned before Parliament for malfeasance in office, with Burke as his chief prosecutor. He also visited Bulstrode for a few days, and had advised the Duke of Portland to purchase the famous vase for which he paid £1,000. The master found time to conduct a sagacious correspondence with the Earl of Upper Ossory, with reference to several pictures of the old masters, and the dangers attending their restoration and cleaning.

Sir Joshua had a mild contempt for the half-taught connoisseurs of his day, and once played an amusing trick on Mr. Desenfans, who depreciated



modern landscape-painters in favor of Claude. He caused his assistant, Marchi, to copy a Claude which he possessed, and had the new work removed to a picture-framer's, where Desenfans saw it, and, taking it for a genuine Claude, offered and paid £200 for this fresh copy. The master returned the money to him, and expressed his amazement that such a profound critic could be so easily duped. He also derived much amusement from the fact that an old woman's head which he had copied from Rembrandt was pronounced an original work of that master by the Chevalier Van Loo, the pragmatistical court-painter of France.

## CHAPTER VIII.

Boydell's Shakespeare. — Gainsborough. — Reynolds's Partial Blindness. — Troubles in the Academy. — Death of Sir Joshua. — His Bequests. — Critical Estimates.

IN 1778 Alderman Boydell planned his Shakespeare Gallery, for the benefit of British historical painting, giving twelve years for the preparation of a series of large pictures by the foremost artists, illustrating the dramatist's plays. These were to be engraved for a grand volume, and the paintings were to be enshrined in a public gallery. Sir Joshua declared that the Arts should not thus demean themselves by alliance with a private speculation; but Boydell converted him with a £500 note, and he had a design engraved in the first number of the publication, together with those of West, Copley, and Romney. He received 1,000 guineas for this work, a picture of a blustering 'Macbeth,' straggling and ill-proportioned in its composition, and with a Hecate borrowed from Michael Angelo. Boydell paid 500 guineas for

'The Death of Cardinal Beaufort,' a sadly inferior picture, notable, however, for the agonized face of the dying prelate. Reynolds's model for this head was a coal-heaver, whom he paid to allow his black and bushy beard to grow, and who was made to sit bared to the waist, and with a fixed grin on his fine swarthy face. The master afterwards painted a head of St. Peter from the same model. The 'Puck,' or 'Robin Goodfellow,' was the best of Sir Joshua's Shakespearian pictures, since it was in his favorite domain of merry and mischievous children, with only a simple wooded glade for an adjunct. The model was a town-baby, his frame-maker's roguish son, who was delineated as sitting gleefully on a huge mushroom.

Reynolds was never so much at home as when portraying fair women and beautiful children; and in this manner of work he now executed the charming groups of Lady Smith and her little ones, and Lady Harrington with her family. Another sweet picture was that in which the head of Miss Gordon, the young niece of 'No-Popery' Lord Gordon, appears in five different positions, with cherub's wings. This work is full of beauty, grace, and innocence, and merits its title of 'The Angels.'

Miss Penelope Boothby was also portrayed in a charming picture, representing a demure and soft-eyed little girl, surrounded by a pleasant landscape. She died soon afterwards, in her eighth year ; and her father, Sir Brook Boothby, one of the Lichfield literati, and a friend of Miss Edgeworth, wrote a pathetic memorial entitled, "Sorrows Sacred to the Memory of Penelope."

The Exhibition of 1787 contained thirteen pictures by Sir Joshua, all of which were of women and children, except a full-length of the Prince of Wales and heads of Boswell and Sir Harry Englefield. Among the sitters of this year were the Duke of York and the Duchess of Rutland ; Lords Wentworth and Darnley ; and Ladies Bayham, Jersey, Foster, Salisbury, Price, and Fitzpatrick. Another was Gen. Elliott, Lord Heathfield, a veteran of Dettingen, and the hero of a four-years' defence of Gibraltar against an overwhelming force, who edified the artist with many interesting narratives and anecdotes reaching back to the days of Frederick the Great. The portrait is an admirable work, wherein the steadfast defender appears standing on the rock near his downward-trailed guns, and firmly holding the great key of the fortress in

his hand. About the same time Burns expressed the national admiration for this valiant soldier, in the words of the martial beggar : —

“Yet let my country need me, with Elliott to head me,  
I'd clatter on my stumps at the sound of a drum.”

Sir Joshua made frequent visits this year to Burke, Hastings, Fox, Wilkes, Boswell, Windham, Beaumont, Sir A. Hume, and other dilettanti ; and attended all of Mrs. Siddons's benefits and parties. He also sojourned at Ampthill and other rural mansions.

At the Exhibition of 1788 the master displayed fourteen portraits, besides ‘The Young Hercules,’ ‘A Sleeping Girl,’ and ‘A Girl with a Kitten.’ The diary of the year names as among the sitters the Duke of York ; Lords Lansdowne, Rodney, Grant-ham, Townshend, Lifford, and Sheffield ; Lady Harris ; Sheridan, Fox, Barré, and Hunter ; and Mrs. Fitzherbert, the mistress of the roistering Prince of Wales. ‘The Gleaners’ was a fancy composition, introducing Mrs. and Miss Macklin in peasant garb, and the beautiful Miss Potts, who became the mother of Sir Edwin Landseer.

Sir Joshua was present in full dress at several



of the tremendous debates in Westminster Hall, during the impeachment of Warren Hastings by Burke and Sheridan. All three of these great men were still frequent visitors at his house ; together with Fox, Boswell, Malone, Lawrence, and Courtenay, and Lords Ossory and Lifford. In the summer, Gainsborough wrote to Reynolds to thank him for his good words, and asking to see him before he died ; whereupon he hastened to the bedside of his noble and appreciative rival, and had a long and pathetic interview with him. Gainsborough died on the 2d of August, his last words being, "We are all going to Heaven, and Van Dyck is of the party." Reynolds was one of his pall-bearers, in the quiet churchyard of Kew. The Fourteenth Discourse, delivered this year, was devoted to a candid and sensible analysis of Gainsborough's character and works, his excellences and defects, as a source of instruction to the students. Reynolds once said that it was impossible for two painters in the same line of art to live in friendship ; but between himself and his great rival there was at least no hostility.

The list of sitters for the year 1789 includes the names of the Prince of Wales ; Lords Milton,

Macartney, Lansdowne, Rawdon, Rodney, Vernon, and De Clifford; Ladies Lovaine, Beauchamp, Grey, and De Clifford; Sir Abraham Hume and Sir John Leicester; Sheridan, Hunter, and Windham; and Mrs. Billington, the famous young songstress, as St. Cecilia (now in the Lenox Gallery, at New York). At the Exhibition Sir Joshua displayed the portrait of Sheridan, which Walpole declared "not canvas and color, but animated nature;" Miss Gwatkin, Offy's sweet little daughter; Lords Vernon, Lifford, Fitzgerald, and Rodney; and four fancy subjects, 'Robin Goodfellow,' 'Cupid and Psyche,' 'Cymon and Iphigenia,' and 'The Continence of Scipio.' The last-named is a crowded and unequally executed work, which is now in the Hermitage Palace at St. Petersburg.

In the sixty-sixth year of his peaceful and honored life, Sir Joshua was visited with a sore calamity. His left eye became suddenly obscured, while he was painting a portrait, and within ten weeks its sight was gone. His niece hastened home from Cornwall, finding his health "perfect, and his spirits surprisingly so," but she was obliged to act as his reader and amanuensis; while Ozias Humphrey came every morning to read aloud and discuss the

newspapers, in gratitude for his past services to him. The serene old man amused himself by mending pictures, playing cards, and talking to his tame canary-bird, which would perch on his hand and sing. One day the bird flew out of the window, and its disconsolate master walked up and down Leicester Square for hours in the hope of finding it again. Sir Joshua was fond of birds, and frequently introduced them into his pictures. His favorite pet was a large macaw, which was painted as an accessory in several portraits; and was so appreciative of art, withal, that every time he saw Northcote's portrait of the housemaid, his inveterate enemy, he flew up in a great rage, and attacked it with his beak. The eagle which was portrayed in the 'Hebe' was a noble bird, and was long kept in the yard outside of the studio.

Sir Joshua's partial blindness was caused by *gutta serena*, the same disease which made Milton blind, and was due to overwork. In addition to his enormous labors in painting, he used to re-write his Discourses again and again; and he was often heard pacing his room till the small hours, while composing those scholarly productions.

In the summer the enforced idleness of the mas-

ter was relieved by a sojourn at his Richmond villa, and a three-days' visit with Burke at Beaconsfield. In August he went to Brighton, for the sea-air ; and then visited Chichester Cathedral, Arundel, Petworth, and the grand old Cowdray Castle, with its picturesque quadrangle, chapel, and great hall, its wealth of pictures by Holbein and Van Dyck, and its memories of Queen Elizabeth's visit in the Armada days.

Never was the good Knight of Plympton more busy in society than during this, his last year of painting. Clubs, dinners, picture-sales, and theatres divided his attention. Poor old broken-down Boswell was often Sir Joshua's host or guest during his declining days. There was matter of interest now to talk and read about, in the fast-hurrying catastrophes of the French Revolution. The Bastille was stormed during the very week in which Sir Joshua laid down his pencil, and other startling events ensued rapidly. Burke was already preparing his famous "Reflections ;" and the master sympathized with his views as to the acts and probable issues of the Revolution, and was visiting him when he wrote his famous letter to Dupont, in October. In November he devoted his energies to the pro-

ject of erecting a monument, in Westminster Abbey or St. Paul's Cathedral, to his dear old friend of yore, Samuel Johnson.

Sir Joshua was always a passionate admirer of whist, and would often hurry his guests from the dinner-table, in order to play a rubber before the evening duties began. His play was peculiar, and independent of rules ; one of its chief points being an apparently reckless but usually lucky continuous leading of trumps. After his eyesight was impaired, he whiled away many an otherwise weary evening at the whist-table.

During the year 1790 Reynolds took up his pencils only occasionally, to slightly retouch some of the many portraits which had been left on his hands as failures, or retained in default of payment. He allowed Sheridan to take the portrait of his wife as St. Cecilia, at half-price, although he called it "the best picture that I ever painted," speaking of his former emulous hopes, and closing sadly with : "However, there is now an end of the pursuit ; the race is over, whether it is won or lost."

The infirm old master was now assailed from an unexpected quarter, and suffered a sore repulse from the Royal Academicians, over whom he had



presided for twenty-one years. He earnestly desired the election of Bonomi, the Roman, to an Academic chair, preliminary to his assuming the Professorship of perspective ; but Fuseli was chosen instead, under circumstances peculiarly trying to Sir Joshua, who immediately resigned his Presidency and his seat in the Academy. From one point of view this result appears to have been the victory of a cabal of discontented artists : from another it is seen as a vindication of the independence of the Academicians against an attempt of the President at dictatorship. Sir Joshua refused to return, even when the King requested him to ; but some weeks later was induced to resume the chair, after the passage of apologetic and conciliatory resolutions by the Academy. During the contest Gibbon wrote to the master, from Lausanne : "I hear you have had a quarrel with your Academicians. Fools as they are ! for such is the tyranny of character, that no one will believe your enemies can be in the right."

Sir Joshua wrote out his views of this unhappy controversy, at great length and with considerable feeling. He withdrew his resignation, and resumed the Presidency in March ; and in April attended the

King at the Exhibition, to which he had contributed his own portrait, full-lengths of Lord Rawdon and Mrs. Billington, and half-lengths of Sir John Leices-ter, Sir James Esdaile, and Mrs. Cholmondeley. The Fifteenth Discourse was delivered in December and was a modest justification of the President's conservative guidance of the students, and his clas-sification of art, with a gentle allusion to the recent contentions, and noble well-wishings for the future of the Academy. He closed with the sentence : " I reflect, not without vanity, that these Discourses bear testimony of my admiration of that truly divine man ; and I should desire that the last words I should pronounce in this Academy, and from this place, might be the name of MICHAEL ANGELO." Thereupon Edmund Burke advanced from the crowded and brilliant audience, and, grasping his hand, repeated Milton's lines : —

" The angel ended, and in Adam's ear  
So charming left his voice, that he awhile  
Thought him still speaking, still stood fix'd to hear."

Reynolds was much interested in Gilpin's " Essay on the Picturesque," and wrote an interesting letter to its author, stating his belief that the epithet

picturesque is only applicable to the inferior schools of art, and falls below Angelo and Raphael, where the sense of grandeur is apparent. In a subsequent detailed criticism, written during a visit to the Richmond villa, he maintains that the word picturesque belongs only to the works of nature, and is synonymous with beautiful. "Where art has been, picturesque is destroyed ;" unless nature's ivy and mosses or antiquity's associations have supplanted the evidence of man's agency. "A ship is in no sense picturesque : it is a complete work of art."

Boswell's "Life of Johnson" was now completed ; and "the first of biographers" prefaced the work by a long and laudatory dedication to Sir Joshua Reynolds, "who was the intimate and beloved friend of that great man."

At New Year's Day, 1791, Sir Joshua was visiting Burke, at Beaconsfield ; and wrote thence to the Countess of Upper Ossory, declining an invitation to Ampthill, and thanking the lady for a waistcoat which she herself had embroidered and sent to him. He promised not to take snuff when he wore it, and added playfully, "Such a rough beast with such a delicate waistcoat !"

Boydell was then Lord Mayor of London, and

had a project of establishing a custom that each new mayor should have a great historical scene painted by an eminent painter, which he should then present to the city. But Reynolds told him it was a foolish scheme, for aldermen do not understand such works, but rather only portraits ; so that "it should be portraits only for them, and you should begin yourself by giving your own portrait, painted by Lawrence ; and make an agreement with him to paint them always at the same price he now has, because his terms in future will be much higher." Boydell repeated the words to Northcote, the historical painter and formerly Sir Joshua's pupil ; and he was much aggrieved at this apparent want of friendship for him, and at such a willing degradation of the higher branches of art. The two painters had a personal explanation, but without satisfaction to Northcote, who afterwards declared that Reynolds cared for nobody's success except his own.

The master at this time offered his valuable collection of pictures by the old masters to the Royal Academy, at a very low price, provided they would purchase the Lyceum for a public gallery. When this was declined, he made a temporary exhibition

of them himself, in order to promote their sale giving the admission fees to his old servant, Ralph Kirkley.

In September Sir Joshua was so strong that he easily took a five-mile walk with Malone ; and then had the appearance of a man not much over fifty years old, with many years of useful life ahead. He was, however, greatly depressed, in consequence of a tumor growing over his left eye, accompanied with an inflammation which menaced the other eye also. He hastened to write his will, under the following sad preamble : " As it is probable I may shortly be deprived of sight, and may not have an opportunity of making a formal will, I desire that the following memorandum may be considered as my last will and testament." Nevertheless he was re-elected President of the Royal Academy, in December, with Benjamin West as his officiating deputy. It is supposed that Reynolds used his pencil for the last time in November, 1791 ; and that his last male portrait was that of Mr. Fox.

Boswell's melancholy letter to Temple relates that " My spirits have been still more sunk by seeing Sir Joshua Reynolds almost as low as myself. He has, for more than two months past, had a pain in his



blind eye, the effect of which has been to cause a weakness in the other ; and he broods over the dismal apprehension of becoming quite blind. He has been kept so low as to diet that he is quite relaxed and desponding. He, who used to be looked upon as perhaps the most happy man in the world, is now as I tell you." Miss Burney had been detained in the Queen's service for the last five years, and, on gaining her liberty, hastened to see Sir Joshua. "He seemed serious, even to sadness, though extremely kind. 'I am very glad,' he said in a meek voice and dejected accent, 'to see you again, and I wish I could see you better ! but I have but one eye now, and scarcely that.'" A little later, Edmund Burke wrote to his son : "Our poor friend Sir Joshua declines daily. For some time past he has kept his bed. . . . At times he has pain ; but for the most part is tolerably easy. Nothing can equal the tranquillity with which he views his end. He congratulates himself on it as a happy conclusion of a happy life."

The doctors did not treat his case with skill and minute investigation, nor did they endeavor to find the physical cause of his depression of spirits, and loss of appetite. He was leeches, purged, and

blistered most liberally ; yet no investigation was made into the cause of the disease which was wasting his body, until a fortnight before his death, when a group of consulting physicians reported that his liver was affected by an enormous enlargement, and applied remedies soon afterwards. But he was already in the languor of death ; and on the evening of Feb. 23, he died, easily and tranquilly.

Edmund Burke wrote a noble and sincere obituary notice, characterizing him as “ the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of coloring, he was equal to the great masters of the renowned ages.” Burke, Malone, and Metcalfe were named as executors of the estate ; and the King directed that the body of the deceased should lie in state at the Royal-Academy rooms, in Somerset House. It was therefore placed in one of these halls, which had been draped with black, and was lighted by wax tapers in silver sconces. The funeral took place on Saturday, at about noon, and was a grand and solemn scene. The pallbearers were the Dukes of Dorset, Leeds, and Portland ; the Marquises of Abercorn and Townshend ;

the Earls of Carlisle, Inchiquin, and Upper Ossory and Lords Palmerston and Eliot. Ninety-one carriages followed the hearse, and bore a noble company of peers and knights, scholars and prelates, with the entire body of the Royal Academicians, Associates and students. Burke wrote that "Every thing turned out fortunately for poor Sir Joshua, from the moment of his birth to the hour I saw him laid in the grave. Never was a funeral of ceremony attended with so much sincere concern of all sorts of people." In 1813 a statue by Flaxman was erected to his memory, near the choir of St. Paul's.

Reynolds's will began : "I commend my soul to God, in humble hopes of His mercy, and my body to the earth." To Miss Palmer, his affectionate and devoted niece, he bequeathed his entire property, with the following exceptions : to Mrs. Gwatkin (Offy), £10,000 in the Three per Cents ; to his sister Frances, £2,500 in the Funds, reverting to Miss Palmer after her death ; to Mr. Burke, £2,000 and the cancelling of a bond for £2,000 borrowed ; to the Earl of Upper Ossory the first choice, and to Lord Palmerston the second choice, of any picture of his own painting ; to Sir A. Hume, the choice of his Claude Lorraines ; to

Sir George Beaumont, Sebastian Bourdon's 'The Return of the Ark ;' to Mason, Cooper's portrait of Milton ; to R. Burke, Jr., Cooper's Oliver Cromwell ; to Mrs. Gwyn, her own portrait ; to Mrs. Bunbury, her son's portrait ; to the Duke of Portland, the picture of ' The Angel Contemplating the Cross ;' to his nephew in Calcutta, William Johnson, his watch and seals (a head of Michael Angelo, and a figure of Winter ;) to Boswell and his executors, £200 each, to be expended, if they liked, for pictures at the sale of his collection, as mementos of him ; and to Ralph Kirkley, his old servant, £1,000.

Miss Palmer inherited about £100,000 ; and during the year married the Marquis of Thomond. Sir Joshua's collection of drawings was sold in 1794, and included 44 by Michael Angelo, 24 by Raphael, 12 by Leonardo da Vinci, 13 by Titian, 32 by Tintoretto, 54 by Correggio, 43 by Giulio Romano, 28 by Annibale and 16 by Lodovico Caracci, 9 by Fra Bartolommeo, 70 by Van Dyck, 22 by Rubens, and 19 by Rembrandt. In 1795-96 the old paintings also were sold, and brought £14,855 ; and in 1821 the pictures and drawings retained by Miss Palmer (Lady Thomond) were sold for over £16,000.

Sir Joshua's tomb was in the crypt of St. Paul's Cathedral, next to that of his friend Bishop Newton, and near Sir Christopher Wren's; and since that day Barry, Opie, West, Fuseli, Lawrence, and Turner have been buried around him. Van Dyck's remains also repose in St. Paul's. Payne Knight wrote his epitaph, in Latin, which reads, being interpreted :—

“To Joshua Reynolds, Confessedly the first artist of his time; Scarcely inferior to any of the Ancients, in the splendor and combination of colors, in the alternate succession of Light and Shade, mutually displaying each other; Who, whilst he enjoyed with modesty the first honors of his Art, was equally commended for the suavity of his manners and the elegance of his mind; Who restored, by his highly beautiful models, the Art itself, languishing and almost dead in every part of the world; Who illustrated it by the admirable precepts contained in his writings, and transmitted it in a correct and refined state to be cultivated by posterity: The friends and admirers of his Talents have raised this monument, 1813.”

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Haydon says : "The genius of Reynolds broke like a sunbeam upon the darkness of his age. He not only eclipsed all his competitors in his own province, but the light of his taste penetrated the whole atmosphere of art. The conceptions of his pencil were rich, glowing, and graceful ; uniting in his style the coloring of Titian, the grace of Correggio, and the vigor of Rembrandt. His broad masculine touch, his glorious gemmy surface, his rich tones, his graceful turn of the head, will ever be a source of instruction to the artist. It is impossible for any man to look at a picture of Sir Joshua's without benefit, instruction, and delight."

Mrs. Jameson says : "The pictures of Reynolds are to the eye, what delicious melodies are to the ear, — Italian music set to English words ; for the color, with its luxurious melting harmony, is Venetian, and the faces and the associations are English. . . . More and more we learn to sympathize with that which is his highest characteristic, and which alone has enabled him to compete with the old masters of Italy ; the amount of mind, of sensibility, he threw into every production of his pencil, the genial, living soul he infused into forms, giving to them a deathless vitality."

# A LIST OF THE CHIEF PAINTINGS OF

## SIR JOSHUA REYNOLDS,

WITH THE DATES OF THEIR EXECUTION, AND THEIR  
PRESENT LOCATIONS.

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*\*\* This list includes 500 pictures (about one-sixth of Reynolds's paintings), and is based on Hamilton's "Catalogue Raisonné." It contains only such works as have been engraved, which were doubtless the best productions of the master.*

*\*\* The names in Italics and capitals are those of the present owners or depositories of the pictures. It will be observed that many of the portraits are still in possession of the families for whose ancestors they were painted.*

*\*\* The pictures by Reynolds in the Lenox Gallery, at New York, and the Boston Museum of Fine Arts, are not spoken of here, as American collections are not included in these lists.*

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### GREAT BRITAIN.

NATIONAL GALLERY. — Sir A. Hume, 1783; Lord Ligonier, 1760; W. Windham, 1791; The Montgomery Sisters, 1773; Miss Gordon (five cherubs' heads), 1787; The Age of Innocence, 1787; The Banished Lord, 1776; The Snake in the Grass, 1786; Dr. Johnson, 1773; Robinetta, 1786;

Infant Samuel; Sir J. Reynolds, 1773; Capt. Orme, 1761; Boswell, 1786; Sir W. Hamilton, 1777; Lord Heathfield, 1787; Hon. A. Keppel, 1779; The Holy Family, 1788. *Royal Academy*, — Sir W. Chambers, 1780; King George III., 1779; Giuseppe Marchi, 1753; Sir J. Reynolds, 1780. *National Portrait Gallery*, — Admiral Boscawen, 1755; Hon. A. Keppel, 1760; Sir J. Reynolds; Lord Bath, 1755.

*Royal Collection*, — Duke of Cumberland, 1758; another Cumberland, 1773; T. Erskine, 1786; Garrick, 1768; King George III., 1779; Lord Granby, 1760; Lord Rawdon, 1789; Sir J. Reynolds, 1789; Lord Rockingham, 1774; Admiral Rodney, 1761; Prince of Wales, 1789; Duke of York, 1788; Princess Sophia Matilda, 1774; Cymon and Iphigenia, 1789; Death of Dido, 1781.

*Dulwich Gallery*, — Mother and Sick Child; Sir Joshua Reynolds; Samuel; Mrs. Siddons as the Tragic Muse; Death of Cardinal Beaufort. *Oxford*, — Rev. T. Warton; 1784; Rev. J. Warton, 1776; Archbishop Robinson, 1765; J. Paine, 1764; Archbishop Markham, 1777. *Eton College*, — Rev. John Reynolds, 1756. *Cambridge*, — Prince William of Gloucester, 1780; Rev. W. Mason, 1779; Shepherds of Bethlehem.

*Birmingham Hospital*, — Dr. Ash, 1789. *Greenwich Hospital*, — Admiral Barrington, 1779; Admiral Hughes, 1786. *Newcastle Infirmary*, — Sir W. Blackett, 1777. *City of London*, — Lord Camden, 1766; Mr. Tomkins, 1789. *Dilettanti Society*, — Two Groups of Portraits, 1773 and 1778; Sir J. Reynolds, 1770. *Lincoln's Inn*, — F. Hargrave, 1787. *College of Surgeons*, — John Hunter, 1785. *Society of Arts*,

— Baron Romney, 1770. *St. Bartholomew's Hospital*, — Percival Pott, 1784. *College of Physicians*, — Dr. Pitcairn, 1777. *Dorton House*, — Sir J. Aubrey. *Crawford Lodge*, J. Crawford, 1789. *Knole*, — Boy in Venetian dress, 1777; Madame Schinderlin; Boy with Cabbage-Nets, 1775; Duke of Dorset, 1769; Lord Germain, 1759; Goldsmith; Johnson; La Bacelli, 1782; Mrs. Abington, 1764; Cupid, 1778; Gypsy Boy; Lesbia, 1786; Mercury; Ugolino in Prison, 1773; Fortune-Teller, 1772. *Lambeth*, — Archbishop Secker, 1765; Bishop Newton, 1773. *Wentworth*, — Lord Strafford, 1761; Lord Rockingham; Lady Strafford, 1759. *Temple Newsam*, — Frances Ingram; Shepherd, 1779. *Herringfleet Hall*, — Mrs. Abington, 1782. *Donnington Park*, — Lady Hastings, 1760. *Hartwell*, — Lady Lee, 1765. *Ingestrie Hall*, — Lady Talbot, 1781. *Wilton*, — Earl Pembroke, 1768; Lady Pembroke, 1772. *Bishopsthorpe*, — Bishop Drummond, 1764. *Brckett Hall*, — Prince of Wales, 1782; Lady Melbourne, 1771; Arundel; Gen. Howard, 1758.

DUKES. — *Woburn Abbey* (Duke of Bedford), — Lady Russell, 1754; Capt. Keppel, 1760; Lady Keppel, 1761; Lady Keppel, 1758; Lord Tavistock, 1766; Oliver Goldsmith, 1768; David Garrick, 1776. *Chatsworth* (Duke of Devonshire), — Duke of Devonshire, 1755; Lord J. Cavendish, 1768; Lord R. Cavendish, 1780; Duchess of Devonshire, 1786; Lady Foster, 1787. *Dalkeith Palace* (Duke of Buccleuch), — Ladies E. and H. Montagu, 1757; Lady E. Montagu, 1759; Duchess of Buccleuch, 1774; Lady C. Montagu, 1776; Lord Dalkeith, 1778. *Duke of Grafton*, —

Lord Camden, 1765. *Duke of Leinster*, — Earl of Kildare, 1755; Duke of Leinster, 1774; Lady Kildare, 1754; Duchess of Leinster. *Duke of Northumberland*, — Earl of Northumberland, 1760; Countess of Northumberland, 1759. *Duke of Buckingham*, — Earl Temple, 1770. *Duke of Newcastle*, — Lord Granby, 1756; Samuel Foote, 1767. *Duke of Sutherland*, — Earl Gower, 1761; Dr. Johnson, 1770. *Blenheim Palace*, — Duke of Marlborough, 1757; Duke and Family, 1777; Lord and Lady Spencer, 1788; Duchess of Marlborough, 1768; Ladies Spencer, 1780. *Duke of Richmond*, — Duchess of Gordon, 1774; Lady Spencer, 1766; Duke of Richmond, 1760. *Duke of Portland*. — Lord Titchfield, 1776; Duke of Portland, 1785. *Duke of Rutland*, — Lord Manners, 1782–84. *Duke of Manchester*, — Duchess of Manchester, 1766. *Duke of Cleveland*, — Lady Paulett, 1777. *Duke of Beaufort*, — Duchess of Rutland, 1790. *Duke of Cambridge*, — Countess-Dowager Waldegrave, 1764. *Duke of Leeds*, — Guardian Angels, 1785; Moses in the Bulrushes, 1784.

MARQUISES. — *Lansdowne*, — Garrick; Laurence Sterne, 1760; Horace Walpole, 1756; Lady Berkeley, 1757; Muscipula, 1784; Strawberry Girl; Miss Morris, 1768; Mrs. Sheridan, 1775; Girl with a Muff. *Hertford*, — Hon. G. S. Conway, 1770; Lord Hertford, 1785; Mrs. Irwin, 1761; Miss Jacobs, 1761; Mrs. Robinson, 1781. *Bute*, — Dr. Armstrong, 1767; Lord Cardiff, 1776; Dr. Johnson. *Townshend*, — Lord Townshend, 1787; Marquis Townshend, 1779; Viscountess Townshend, 1778. *Cornwallis*, — Lord Cornwallis, 1782. *Camden*, — Lord Camden. *Bristol*, — Capt. Hervey,



1762. *Bath*, — Lord Thurlow, 1781. *Lothian*, — Lady An-  
crum, 1771. *Clanricarde*, — Mrs. Hardinge, 1778. *Salis-  
bury*, — Lady Salisbury, 1781. *Westminster*, — Mrs. Sid-  
dons as the Tragic Muse, 1784.

EARLS. — *Spencer* (Althorp), — Duke of Devonshire, 1767;  
Viscount Duncannon, 1780; Sir W. Jones, 1768; Lord Lucan,  
1780; Lord Althorp, 1776; Anne Bingham, 1786; Duchess  
of Devonshire, 1779; Viscountess Duncannon, 1785; Lady  
Spencer, 1769; Lady Spencer, 1781; Countess Spencer, 1782;  
Angelica Kauffman, 1773. *Morley* (Saltram), — Bartolozzi,  
1771; Kitty Fisher, 1759; Miss Fordyce, 1762; Mrs. Par-  
ker, 1772; Mrs. Abington. *Charlemont*, — Dr. Lucas, 1756;  
Venus Chiding Cupid, 1771. *Sheffield*, — G. Gibbon, 1779;  
Lord Loughborough, 1783; Lord Sheffield, 1789. *Aylesford*,  
— Lord Granby, 1760; Lady Aylesford, 1782; Sleeping  
Child. *Darnley*, — The Calling of Samuel, 1782; Miss  
Harris, 1789; Miss Magil, 1765. *Carnarvon*, — Lady Her-  
bert, 1777; Master Herbert, 1776; Cupid Sleeping, 1776.  
*Brownlow*, — Sir J. Cust, 1767; Sir A. Hume, 1789; Lady  
Hume, 1784. *Jersey*, — Duke of Bedford, 1777; Lord  
Burghersh, 1788. *Carlisle* (Castle Howard), — Lord Car-  
lisle, 1761; the same, 1769; Lady Howard; Lord Morpeth,  
1786; Lady Carlisle, 1770; Omai, 1776. *Radnor* (Longford  
Castle), — Lady Clinton, 1781; Master Bouverie, 1757.  
*Essex* (Cashiobury), — Countess of Essex, 1755; Viscount  
Malden, 1768. *Harewood*, — Lady Harrington, 1779; Mrs.  
Hale, 1764; Mrs. Lascelles, 1764. *Dartmouth*, — Viscount  
Lewisham, 1763; Hon. W. Legge, 1763. *Pembroke* (Wil-  
ton), — Earl of Pembroke, 1768; Earl and Family, 1772.

*Zetland*, — Earl Fitzwilliam, 1784; Lady Fitzwilliam, 1764; R. Haldane, 1764. *Harrington*, — Lady Harrington, 1787; Leicester Stanhope, 1789; Lincoln Stanhope, 1787. *Dudley*, — Miss Penelope Boothby; Miss Bosville, 1773. *Albemarle*, — Lord Albemarle, 1759; Capt. Keppel, 1753; Admiral Saunders, 1765. *Cathcart*, — Baron Cathcart, 1762; Lady Cathcart, 1755. *Wemyss*, — Hon. F. Charteris, 1765. *Mulgrave*, — G. Colman, 1769. *Errol*, — Lord Errol, 1762. *Mount Edgcumbe*, — Two Edgcumbe Portraits. *Amherst*, — Sir G. Amherst, 1765. *Mansfield*, — Lord Mansfield, 1786. *Hardwicke*, — Master Yorke, 1787. *St. Germans*, — Mrs. Bonfoy, 1754. *Coventry*, — Lady Coventry, 1764-5. *Yarborough*, — Mrs. Pelham, 1760. *Ashburnham*, — Lady St. Asaph, 1787. *Malmesbury*, — Sir J. Harris, 1785. *Fortescue*, — Lady Fortescue, 1757. *Powis*, — Lady Herbert, 1777.

LORDS. — *Leconfield* (Petworth), — Admiral Rodney, 1761; James MacPherson, 1772; Harry Woodward, 1789; Mrs. Taylor, 1782; Kitty Fisher, 1759; Mary Palmer, 1776; Mrs. Musters, 1778; Lady Molineux, 1770; Scene from Macbeth; Virgin and Child; Death of Cardinal Beaufort, 1791. *Crewe*, — Mrs. Crewe, 1772; Misses Crewe, 1766; Master Crewe, 1776; Miss Greville, 1760; Cartouche; Mrs. Bouverie, 1779. *Rokeby*, — Archbishop Robinson, 1772; Mrs. Montague, 1775-6. *Northbrook*, — Lord Ashburton, 1782; Nelly O'Brien, 1760. *Northwick*, — Earl of Bath, 1757; Warren Hastings, 1766; Infant Hercules, 1788; *Normanton*, — Miss Beauclerk, 1777; Mrs. Stanhope, 1782; Felina, 1787; Samuel; Temperance; Fortitude; Faith; Charity; Hope; Justice; Prudence. *Warwick*, — The Schoolboy,

1777; *The Student*, 1776. *Castletown*,—Lady G. Fitzpatrick, 1779; *Venus and Cupid*, 1785. *Downe*,—Viscount Downe, 1758. *Bridport*,—Lord Hood, 1783. *Lifford*,—Viscount Lifford, 1788. *Kinnaird*,—R. B. Sheridan, 1789. *Vernon*,—Lord Vernon, 1761. *Cardross*,—Lord Cardross, 1764. *Poltimore*,—Lady Bampfylde, 1777. *Chesham*,—Lady Compton, 1780. *Cremorne*,—Lady Dawson, 1754. *Monson*,—Mrs. Gallwey and Child, 1778. *Clifden*,—Nelly O'Brien, 1764. *Scarsdale*,—Lady Scarsdale, 1760. *Churchill*,—Lady Spencer, 1776. *Vivian*,—Mr. Craunch. *Barrington*,—Gen. Barrington, 1757; Mrs. Barrington, 1758. *Baron L. de Rothschild*,—*The Snake in the Grass*, 1786; *Miss Meyer*, 1771; *Master Braddyl*, 1784. *Bishop of Durham*,—*The Resurrection*, 1784.

LADIES.—*Cowper*,—Lord Grantham, 1788; *The Lambe Brothers*, 1790; *The Ladies Yorke*, 1761. *Holland*,—Baretti, 1774; C. J. Fox, 1784; the same, 1761. *Waldegrave*,—*Three Ladies Waldegrave*, 1780; *Maria Waldegrave*, 1764; the same, and *Daughter*, 1761; *Earl Waldegrave*, 1761. *Ashburton*,—John Dunning, 1773; *Ariadne*, 1778. *Mayo*,—Archbishop of Tuam, 1784. *Donoughmore*,—J. H. Hutchinson, 1777. *Coutts*,—Miss Johnson, 1782. *Chantrey*,—Rev. Z. Mudge, 1789. *Clare*,—Duchess of Ancaster, 1753. *Horton*,—Duchess of Cumberland, 1773. *Lyveden*,—Lady A. Fitzpatrick, 1791. Lady G. Fitzpatrick, 1779. *Roths*,—Earl of Rothses, 1763; Lady Leslie, 1764.

KNIGHTS.—*Sir C. J. Bunbury*,—*Five Bunbury Portraits*; Mrs. Horneck, 1759; Miss Horneck, 1777; Polly

Kennedy, 1770. *R. Peel*, — Sir W. Blackstone; Edmund Burke, 1766. *W. C. Anstruther*, — Lady Hyndford, 1757. *C. Mordaunt*, — Mrs. Mordaunt, 1774. *R. Harvey*, — Mrs. Siddons. *R. Wallace*, — The Strawberry Girl; Mrs. Carnac, 1777; Nelly O'Brien, 1760; Mrs. Bowles, 1776; Mrs. Robinson, 1782; St. John, 1783. *C. Ross*, — Capt. Lockhart, 1762. *W. W. Wynn*, — Master Wynn, 1776. *R. Levinge*, — Sir W. James, 1780. *J. S. Forbes*, — Sir W. Forbes, 1776. *G. Bowyer*, — Lord Anson, 1755. *G. Beaumont*, — Sir G. Beaumont, 1787; Lady Beaumont, 1779. *B. Boothby*, — Sir B. Boothby, 1787; Gen. Boothby, 1765. *E. Kerrison*, — E. Burke. *R. Hoare*, — Master Hoare, 1788. *H. Blake*, — Mrs. Blake, 1768. *H. D. Broughton*, Lady Broughton. *J. Hamilton*, — Lady Cockburn, 1773. *W. W. Knighton*, — Mrs. Collier, 1764. *H. Dashwood*, — Lady Dashwood, 1784. *G. Phillips*, — Shepherd Boy, 1787. *W. Trevelyan*, — Sir W. Blackett, 1777.

PRIVATE FAMILIES:—

*J. Tollemache* (Péckforton Castle), — Master Brown, 1785; Lady Halliday, 1779; Lady Manners, 1779; Thais, 1781; Mrs. Tollemache, 1785; A Boy Reading, 1777; Robinetta, 1786. *Cowper-Temple*, — Lady Melbourn, 1770; The Children in the Wood, 1773; The Infant Academy, 1783. *Fulke-Howard*, — Mrs. Hartley, 1773; The Fortune-Teller, 1772; The Young Shepherdess. *Salting*, — A Laughing Girl. *Ford*, — Girl with a Lamb, 1773. *Bentley*, — Dionysius Arcopagitica, 1775. *Earing*, — Lady Fenhoulet, 1760; Richmond Landscape, 1785. *Chamberlayne*, — Lady Hamilton, 1783. *Gosling*, — The Gleaners, 1788.

*Hanbury*, — Lady Gideon, 1769; Sir J. E. Wilmot, 1784. *Whitefoord*, — Caleb Whitefoord, 1773. *Whitbread*, — S. Whitbread, 1786. *Hope*, — H. E. Hope, 1787; Mrs. Hope, 1787; Mrs. Hope, 1764. *Stewart*, — A. Stewart, 1761. *Wedgewood*, — J. Wedgewood, 1782. *Chambers*, — Mrs. Chambers, 1752. *Johnstone*, — Lady Johnstone, 1760; Miss Stanhope, 1787. *Price*, — Lady Price, 1786; Miss Price, 1770. *Monckton*, — Mary Monckton, 1777. *Morant*, — Mrs. Morant, 1760. *Beaumont*, — Mrs. Morris, 1775. *Norton*, — Miss Muse, 1755. *Musters*, — Mrs. Musters, 1782. *Morritt*, — Miss Palmer, 1784. *Gwatkin*, — Theophila Palmer, 1776. *Stuart*, — The Penn Family, 1764. *Molesworth*, — Lady St. Aubyn, 1765. *Hamilton*, — Lady Spencer, 1784. *Buckley*, — Miss Winyard, 1766. *Anderdon*, — Cupid. *Heugh*, — Girl and Kitten, 1785; Girl reading "Clarissa," 1771. *Farrer*, — T. Leland, 1776. *O'Connor*, — A. Malone, 1775. *Milbanke*, — R. Milbanke, 1779. *Mudge*, — Dr. J. Mudge, 1752. *Cotton*, — Charles Rogers, 1777. *Vulliamy*, — W. J. Sharpe, 1785. *Smollett*, — T. Smollett, 1776. *Strahan*, — W. Strahan, 1783. *W. Ellis*, — Col. Tarleton, 1782; Mrs Matthew, 1777. *Fitzwilliam*, — E. Burke, 1766; R. Burke, 1782; Sir R. Fletcher, 1773; Shepherd Boy; Puck. *Chamier*, — A. Chamier, 1766. *Ashton*, — Dr. Ashton, 1768. *Banks*, — Sir J. Banks, 1771. *Barwell*, — Mr. Barwell. *Burke*, — E. Burke. *Burney*, — Dr. Burney, 1781; Garrick; E. Burke. *Anthony*, — Dr. Bower, 1758. *Chauncey*, — N. Chauncey, 1761. *Cholmondeley*, — G. J. Cholmondeley, 1785. *Cassels*, — Young Hannibal, 1760. *Davidson*, — W. Davidson, 1792; Miss David-



son, 1763. *Dundas*, — H. Dundas, 1777. *Angerstein*, — Garrick between Tragedy and Comedy, 1762. *Graves*, — Sir J. Esdaile, 1789; Dr. Hawkesworth, 1773; Mrs. Turner, 1764. *Bellenden Ker*, — The Schoolboys, 1777; J. Gawler, 1776. *A. Hare*, — The Hare and Mary Friends, 1775. *Harrison*, — Sir T. Harrison, 1758. *G. Jenyns*, — Soame Jenyns, 1757. *Morrison*, — Dr. Johnson, 1756. *Massingburd*, — Dr. Johnson. *T. Rooper*, — Dr. Johnson, 1775. *W. H. Rooper*, — E. Malone, 1786. *Mainwaring*, — John Lee, 1786; Birth of Bacchus, 1787. *Bischoffsheim*, — Miss Fish, 1761; Master Hare, 1788. *Glennie*, — Dr. Beattie, 1774. *Clifford*, — Miss F. Kemble, 1788. *Anderson*, — Mrs. Hudisford, 1778. *Bentinck*, — Miss F. Kemble. *Lucas*, — Miss Gwatkin, 1788. *Bastard*, — Mrs. Bastard, 1757. *Bouverie*, — Mrs. Bouverie, 1769. *Campbell*, — Miss Campbell, 1778. *Carpenter*, — Lady Carpenter, 1768. *Cholmley*, — Mrs. Cholmley, 1761. *Riddell*, — Miss Cholmondeley, 1767; Mrs. Quarrington, 1787. *Cox*, — Resignation, 1770; Duchess of Rutland, 1790. *Crosbie*, — Lady Crosbie, 1778. *Delmé*, — Lady Betty Delmé, 1777. *Damer*, — Mrs. Damer, 1771.

#### THE CONTINENT.

*St. Petersburg* (Hermitage Palace). — Infant Hercules.

*Brussels*, — Princess of Brunswick, 1764; Mrs. Seaforth, 1787.

*Montpellier*. — *Musée Fabre*, — The Child Samuel. — *Florence*, — Sir J. Reynolds, 1775.

# INDEX.

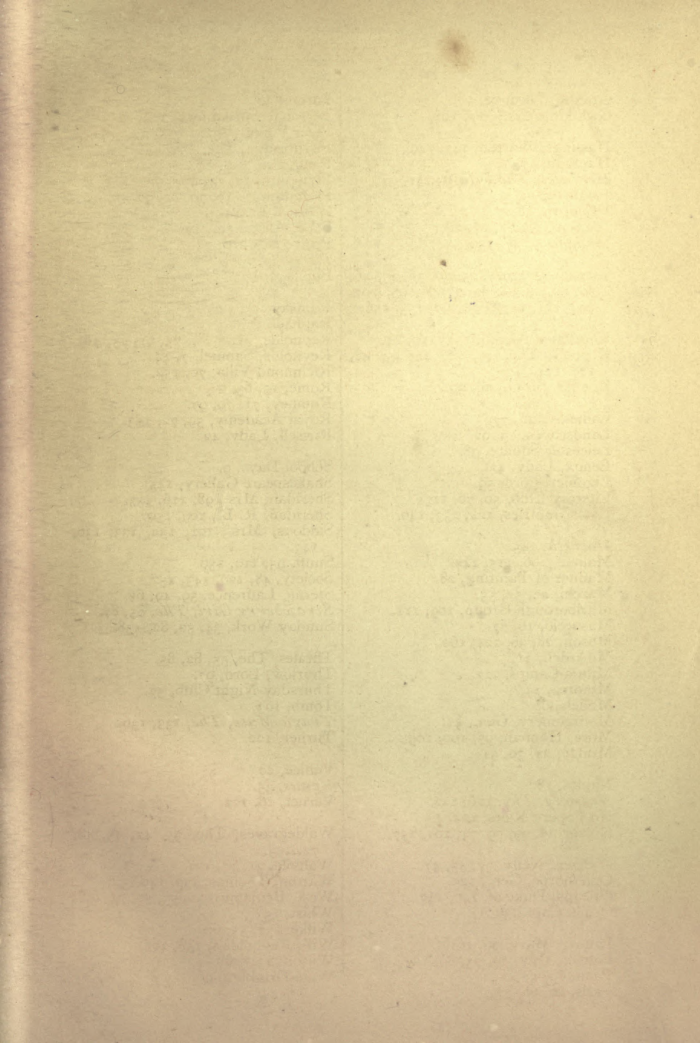
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America, 52, 92, 95.  
 Amherst, 53.  
 Amount of Work, 129.  
 Ancestry, 7.  
 Angelo, Michael, 16, 155.  
*Angels, The*, 146.  
 Antwerp, 125.  
 Art-Patronage, 31.

*Babes in the Wood*, 69.  
 Banks, Joseph, 78.  
 Baretti, 63, 104, 105.  
 Barré, Col., 55.  
 Barry, 52, 58, 65, 73, 92, 135.  
 Battoni, 16, 31.  
 Beattie, Dr., 89, 127.  
 Beaumont, Sir G., 97, 162.  
 Beckford, 130.  
 Beechey, Sir William, 110, 139.  
 Beefsteak Club, 45.  
 Belvoir Castle, 123.  
 Birds, 151.  
 Blenheim, 49, 109.  
 Blindness menaced, 150, 158.  
 Blue-Stockings, 82.  
 Bologna, 20.  
 Boothby, Miss Penelope, 147.  
 Boswell, 66, 137, 152, 158.  
 Boydell, 145, 156.  
 Bunbury, Lady, 51.  
 Burke, Edmund, 52, 54, 58, 61, 82,  
 92, 106, 118, 132, 152, 155, 159,  
 160, 161.  
 Burney, Miss, 112, 114, 159.  
 Caricatures, 18.  
 Carriage, 38.  
 Cathedral Decoration, 87.  
 Childhood's Painter, 86.  
 Cockburn, Lady, 84.

Copley, 53, 105.  
*Count Ugolino*, 85.  
 Cowdray Castle, 152.  
 Crabbe, 134.  
 Crewe, Mrs., 65, 80.  
 Cumberland, Duke of, 33, 72, 80.  
 D'Arblay, Madame, 112.  
 Dean of Derry, 88.  
*Death of Cardinal Beaufort*, 146.  
 Devonshire, Duchess of, 98.  
 Dilettanti, 30, 56, 108.  
 Dinner-Parties, 76.  
 Discourses, 63, 64, 71, 74, 81, 91,  
 105, 114, 115, 122, 131, 134, 137,  
 142, 149, 155.  
 Dunning, 80, 120, 124.  
 Edgumbe, Lord, 14, 16, 25, 48, 89.  
 Eliot Family, 13.  
 Elliott, Gen., 147.  
 Expression, 39.  
 Female Attire, 43.  
 First Painting, 11.  
 Fisher, Kitty, 34, 41, 45.  
 Fitzpatrick's, The, 119.  
 Florence, 19.  
 French Art, 22.  
 Funeral, 160.  
 Gandy, William, 13.  
 Gainsborough, 85, 92, 131, 149.  
 Gallwey, Mrs., 111.  
 Garrick, 35, 45, 79, 94, 100, 117.  
 George III.'s Marriage, 41.  
 Gibbon, 109, 119, 154.  
*Gleaners, The*, 148.  
 Goldsmith, Oliver, 40, 52, 54, 61,  
 67, 78, 93, 105.

- Granby, Lord, 54.  
Gwatkin, Mrs., 127, 161.
- Hastings, Warren, 143, 149.  
Hayman, 37.  
*Hercules, The Infant*, 141.  
Hogarth, 49.  
Hone, 19, 98.  
Hudson, 12, 21, 22, 26.  
Humphrey, 47, 150.
- Johnson, Dr., 24, 25, 30, 36, 45, 46,  
50, 52, 66, 88, 89, 93, 96, 99, 105,  
109, 113, 117, 135, 137, 153, 156.
- Kauffman, Angelica, 55, 59, 84.  
Keppels, The, 14, 26, 41, 45, 48,  
118, 124.  
Kneller, Sir G., 26, 29.
- Ladies' Club, 77.  
Landscapes, 13, 92.  
Leicester Square, 38.  
Lenox, Lady, 42.  
Ligonier, Lord, 39.  
Literary Club, 50, 76, 119.  
Low Countries, 124, 135, 140.
- Macbeth*, 145.  
Malone, 106, 115, 142.  
Manner of Painting, 28.  
Marchi, 22, 52, 53.  
Marlborough Group, 109, 111.  
Masaccio, 19, 77.  
Mason, 28, 38, 124, 162.  
McArdell, 31.  
Militia-Camps, 112.  
Minorca, 14.  
Models, 69.  
Montgomery, Gen., 41.  
More, Hannah, 93, 100, 109.  
Mudge, 24, 30, 54.
- Naples, 18.  
*Nativity, The*, 116, 122.  
No-Popery Riots, 122.  
Northcote, 29, 69, 74, 101, 157.
- O'Brien, Nelly, 37, 45, 47.  
Oglethorpe, Gen., 123.  
Orleans, Duke of, 140, 142.  
Orme, Capt., 39.
- Palmer, Mary, 90, 161.  
Palmer, Offy, 70, 73, 86, 127.  
Paoli, 66, 113.  
Paris, 22, 60, 77.
- Parma, 20.  
Personal Appearance, 104.  
Peter Pindar, 132.  
Picturesque, The, 155.  
Piety, 106.  
Plymouth, 13, 14, 46, 70.  
Plympton, 8, 46, 70, 81, 90.  
Political Favor, 91.  
Pope, Alexander, 12.  
Prince Edward, 33.  
*Puck*, 87, 146.  
Pupils, 29, 75.
- Ramsay, 45, 138.  
Raphael, 17.  
Reynolds, Miss, 24, 25, 61, 75, 161.  
Reynolds, Samuel, 7, 14.  
Richmond Villa, 70, 152.  
Rome, 15, 65.  
Romney, 71, 79, 97.  
Royal Academy, 59, 72, 153.  
Russell, Lady, 42.
- School-Days, 9.  
Shakespeare Gallery, 145.  
Sheridan, Mrs., 98, 116, 153.  
Sheridan, R. B., 109, 150.  
Siddons, Mrs., 101, 132, 133, 136,  
143.  
Snuff, 95, 110, 156.  
Society, 48, 120, 143, 152.  
Sterne, Laurence, 39, 49, 62.  
*Strawberry Girl, The*, 85, 87.  
Sunday Work, 34, 52, 82, 138.
- Thrales, The, 55, 82, 85.  
Thurlow, Lord, 97.  
Thursday-Night Club, 57.  
Tomb, 163.  
*Tragic Muse, The*, 133, 136.  
Turner, 122.
- Venice, 20.  
*Venus*, 35.  
Vernet, 16, 122.
- Waldegraves, The, 35, 42, 45, 48,  
72, 123.  
Walpole, 31, 77, 121.  
Warton, Thomas, 132, 140.  
West, Benjamin, 51, 53, 59, 73, 158.  
Whist, 153.  
Wilkes, 37, 55, 62.  
Will, Reynolds's, 158, 161.  
Wilson, 131.  
Wine-Drinking, 96.











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